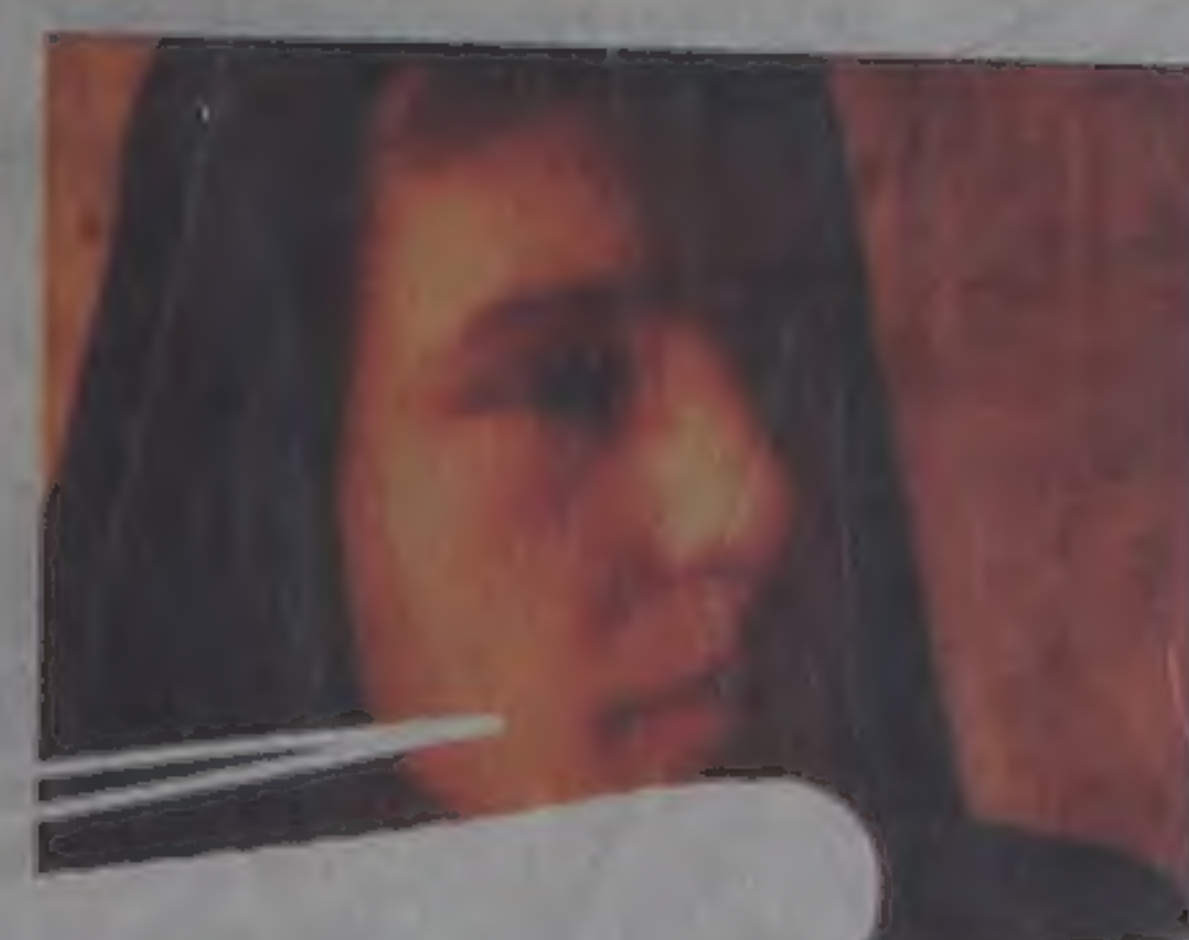
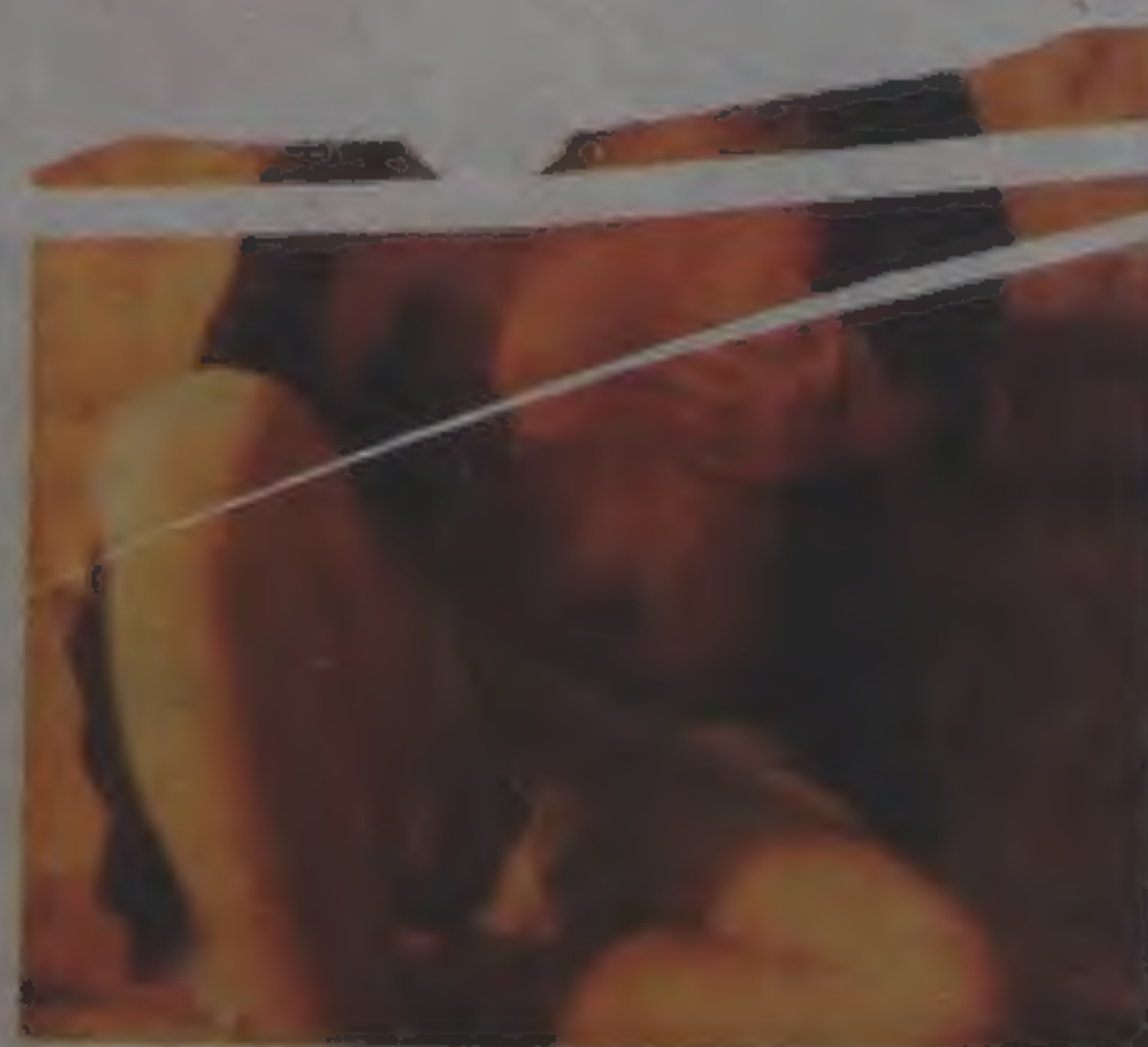


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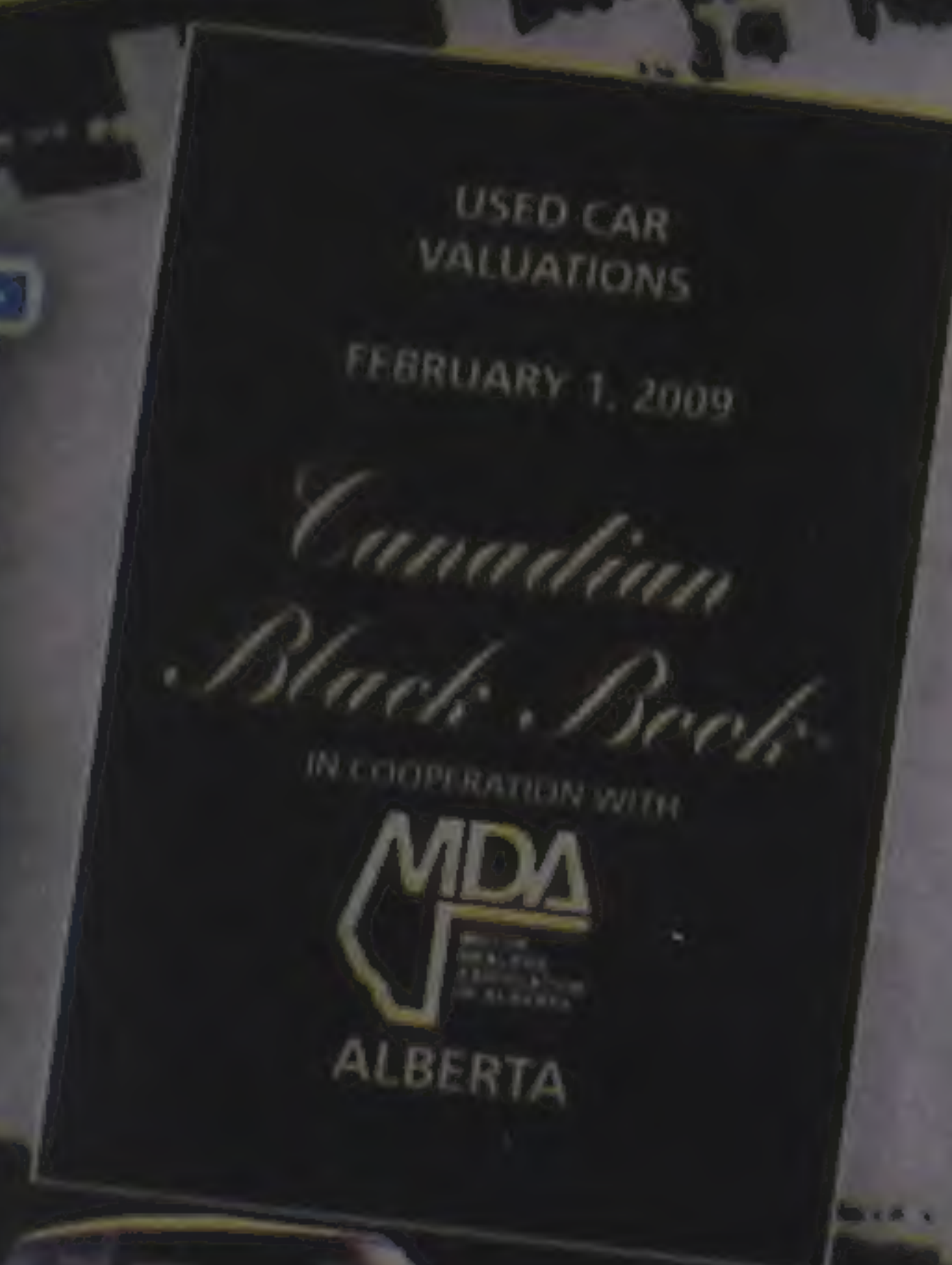


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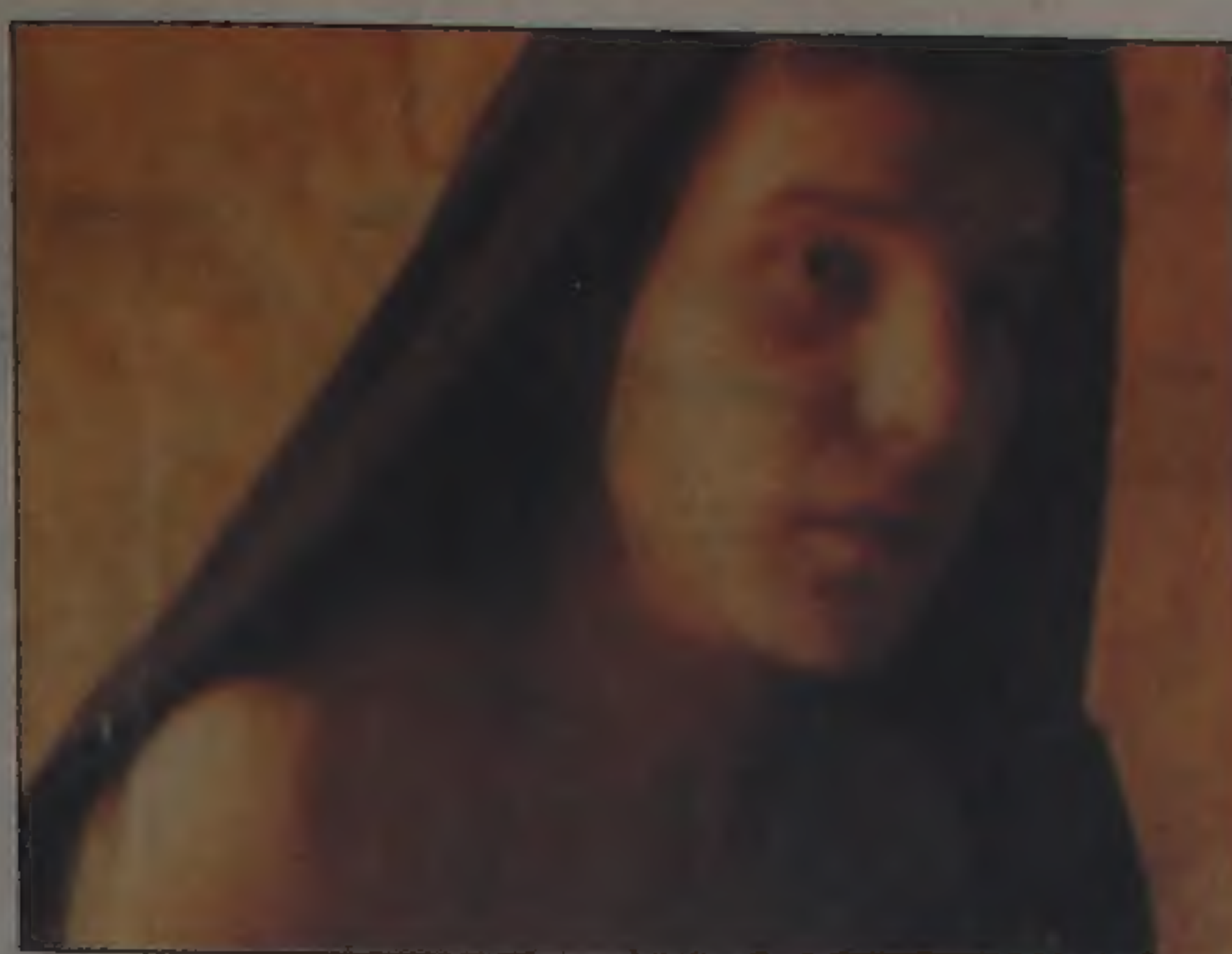
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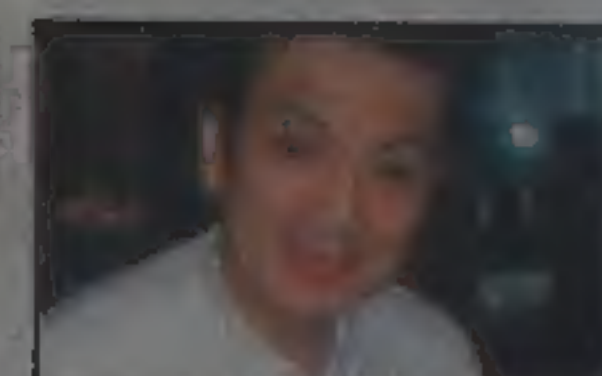
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# Slapping the Puck

SCOTT HARRIS / [scott@vueweekly.com](mailto:scott@vueweekly.com)

If nothing else, one has to give credit to the denizens of "Oil Country" for their obstinance in maintaining their collective 20-year grudge against former Oiler owner and guy-who-sold-Wayne-Gretzky Peter Pocklington.

There was a palpable sense of glee last week in the city when news hit that the local poster boy for unregulated capitalism had been arrested in California on fraud charges after making the somewhat dubious claim when he filed for bankruptcy in August 2008 that his personal assets totalled a mere \$2900, compared to his almost \$20 million in debts.

Media coverage prominently featured file photos of the infamous press conference with a teary Wayne Gretzky dabbing his tears ("I told Mess I wouldn't do this"), and online discussions hailed the arrest as comeuppance for the great betrayal.

Don't misunderstand, I'm as tickled as anyone that Pocklington might face a decade in the clink after a lifetime of arrogance and questionable business dealings, but come on, people, let's hate the guy for the right reasons. In the grand scheme of things, does trading a guy being paid millions of dollars to smack around a piece of rubber for our entertainment really compare in importance to Pocklington's abhorrent behaviour in the 1986 strike at the Pocklington-owned Gainers meatpacking plant?

Pocklington's loathing of unions and commitment to breaking the United Food and Commercial Workers Local 280P led to one of the most violent strikes in provincial history, as city police in unmarked riot gear acted as Pinkertons for the daily busloads of scabs Pocklington sent to the plant. The "Battle of 66 Street" lasted six months, over 400 members of the union were arrested and untold hardship was suffered by the families of the 1200 workers as they outlasted, against all odds and in the grips of a recession, the combined power of Pocklington, weak provincial labour laws and the police.

Pocklington walked away from it all in 1989, leaving the provincial government, and Edmonton taxpayers, saddled with a plant \$100 million in debt. Government-owned ATB Financial in 2000 abandoned efforts to recover \$71 million in outstanding loans owed by Pocklington. The impacts of Pocklington's dealings and political influence in the province go on and on, and it's this history that we should all be outraged by decades later, not a hockey transaction. ▽

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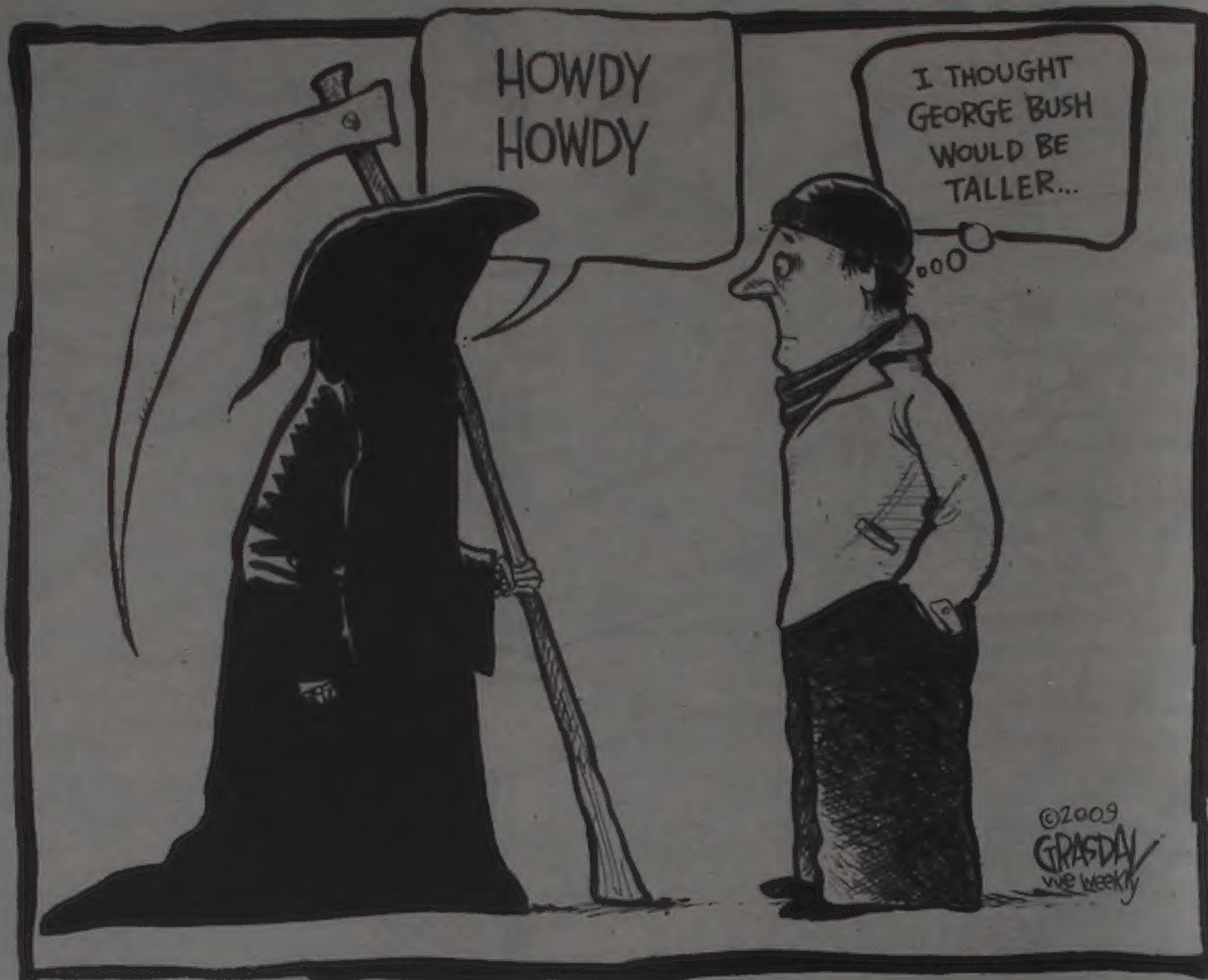
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## MAIL LETTERS

### YAY, NEWSPAPERS!

Steve Anderson's column ("No future at all," Mar 5 - Mar 12, 2009) was a welcome and succinct review of the sad state of affairs in journalism today—and likely to deteriorate more, being dependent on the whims of profit-seeking media owners.

I look forward to Mr Anderson's solutions he says are coming in his next column. His column reminded me of an article by Charles Lewis, former *60 Minutes* staffer and founder of the Center for Public Integrity, in the September 2007 issue of the *Columbia Journalism Review*, which reviewed many successful not-for-profit media, including the Associated Press, *Harper's*, *Mother Jones*, *Foreign Affairs*, *National Geographic*, *Delaware State News*, *The Christian Science Monitor*, *The NewsHour with Jim Lehrer* and *National Public Radio*. Most of these media are funded by philanthropy and Mr Lewis called on foundations, supported by local citizens, in association with local colleges and universities to promote "accurate, non-partisan information to our national discourse." In addition, in Canada, tax laws could be modified to encourage donations to independent journalistic enterprises.

The newspaper is not doomed. On the

bus, train, plane or anytime you are just sitting there it is something entertaining and educational to do—and is so much lighter and easier to deal with than a computer. Newspapers are relaxing—you can scan a page and read what you want, even if only headlines. What else do people do sitting on the john? You can hardly take a computer into the bathroom.

A free press is essential to a free and democratic society, and any steps taken to arrest the decline in independent journalism are appreciated.

MAC WALKER

### YAY, SABZY!

I have just read your recent review of Sabzy Café ("We're all in this together," Mar 5 - Mar 11, 2009). I had just eaten at Sabzy and I have known the owners for years, so I was interested to hear what the reviewer had to say.

The space is inviting and the staff is friendly and happy to explain the food. The reviewer made a brief mention that there are plenty of vegetarian options—which is true—but I felt that this fact deserves more explanation. Creating menu options that vegetarians and vegans alike can eat was always in the minds of the owners. Using healthy oils where another chef may have chosen butter, as an example, includes the vegan diner.

If you're vegetarian or vegan, I highly recommend Sabzy. The food is excellent and the variety of flavours are incredible.

JASON MELNYCHUK

### YAY, DEATH!

I wanted to drop a line and say good work on the Death and Dying article ("At least you won't die wondering," Mar 5 - Mar 11, 2009). I am a freelance writer, hospice volunteer and online student of thanatology with World University. I was pleased to see that there is a course at U of A and feel the topics of death and dying are not only fascinating, but necessary in our day and age.

Thanks for a good read,  
 SANDRA TONN

### YAY, CONNIE!

The article by Connie Howard on how science corrects itself ("To science, I felt that I could help," Mar 5 - Mar 12, 2009) was wonderful. I loved the history, and we can learn so much from it. These are eternal truths. Much appreciation for Connie's fantastic column  
 TODD PENBERTHY

*Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email ([letters@vueweekly.com](mailto:letters@vueweekly.com)). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.*



# I read the news today, oh boy

Two small Alberta weeklies the latest media casualties, and losing the local rag leaves a big hole in small communities

JAN BUTERMAN / buterman@vuweekly.com

The blogosphere is thick with pixels either lamenting or celebrating the death of traditional news media. Among the lamentations are notions of the loss of journalism as a defender of democracy, the watchdog over government and industry, the last bastion of truth against the hordes of hopelessly biased opinion. Those celebrating trumpet the wonders of aggregated news feeds and a new age of democratic information creation and access by the common people, for the common people.

Unfortunately, I haven't yet found the common people blogging the news in the places I haunt: rural towns, villages and hamlets north of the city of Edmonton. How can these communities overcome pressures that threaten to take away their voices, their identity, and possibly their very existence?

I hold the dubious honour of being the last person to freelance for two small rural Alberta weeklies. For most of the decades those papers existed, they operated under the flags of the *Morinville Mirror* and the *Redwater Tribune*, amalgamating into the single *Morinville-Redwater Town & Country Examiner* just before Christmas in 2008.

Fewer than five years previously, they had been bought by a large national media corporation, and on March 11, 2009, the *Town & Country Examiner*, along with the 46-year-old *Jasper Booster*, became the first Alberta weekly papers to cease operations. In a statement quoted in both papers' final editions, Craig Martin, the executive vice-president operations Western Canada for owner Sun Media/Quebecor, claimed their "economic model in today's challenging environment no longer made business sense."

Even if rural residents are willing to buy the economic argument—one I suspect is difficult to maintain under close scrutiny given the likelihood that every paper in the company's national empire operates on the same economic model—the death of a local paper in a small community is dire indeed.

"All of us in rural Alberta know the importance of [local papers], it's usually the only way we found out what's happening in our communities," says Mel Smith, the mayor of Redwater, a town that has been working flat out to

## NEWS MEDIA

accommodate the expected population growth coming from nearly \$15 billion in bitumen upgrader projects planned for the region—projects currently on hiatus while financial institutions and corporations alike assess their risk positions in the wake of the sub-prime mortgage fiasco.

"We don't have access to radio locally, the dailies out of the cities won't cover—for the most part—our local news, so we rely heavily on the weeklies," Smith explains.

Writer Stephen Dafoe was both a reporter and editor for the *Morinville Mirror* and *Redwater Tribune* papers. On deadline for his latest book, Dafoe spoke on these issues through an email interview.

"The loss of a community paper is particularly tragic when it is the only source of local news in the community. If we want to know what's going on provincially or federally, we have a multitude of print, audio and video sources to enlighten us on the issues of the day, but the issues important to the towns and villages in rural Alberta are not going to be covered by the larger media outlets unless the story has a larger appeal," Dafoe writes. "Without community weeklies, the local hockey team, baseball team, scout troop, volunteer fire department and all the other people who play a part in making communities places people want to live, go unrecognized."

While much of the province has at least one large daily newspaper available from either Edmonton or Calgary, Dafoe says these papers serve a very different niche than do rural weeklies.

"I really compare Sturgeon County's proximity to Edmonton with Canada's proximity to the United States," Dafoe says. "In terms of news coverage, you will seldom see Canadian issues covered on American television unless it directly affects American interests. The same is true with Sturgeon County, or any other that borders on Edmonton."

The analogy also holds for small communities bordering any large metropolitan area such as Calgary, Vancouver or Montréal.

LARGE ISSUES can and do impact rural communities says Vicki Zinyk, the chief administrative officer for Bon Accord, a town of around 1500 people in Sturgeon County, located only minutes from the military base on the northern edge of Edmonton. But meaningful discussion of such issues, she argues, suffers when small papers in those communities disappear.

"In the case currently, we're undergoing a significant amount of pressure to regionalize or centralize; the case in point is the Capital Region Board," Zinyk says. "A larger city newspaper may not cover the view of the smaller communities and the rural communities that are going to be, in my view, the most significantly impacted by the concessions that are made."

Even when rural stories are covered by the larger dailies, they rarely reflect the real-life impact events have on smaller communities. Urban readers may recall the massive fires last year at Newbrook, a hamlet in Thorhild County, located near the base of infamously deadly Highway 63 to Fort McMurray. While media came in droves to capture photos, video and stories of the fire and its fight, only the local weeklies covered the closure of Newbrook's single elementary-junior high school, a decision requiring local children to be bussed by highway to schools at the soon-to-be-dissolved village of Thorhild.

It's a void the Internet is unlikely to fill anytime soon. While many rural community governments do have an online presence, Zinyk notes that web access in rural areas can be problematic.

"[The Internet] gets your message out to the province at large or people who are researching overall, but it generally doesn't cover—or isn't necessarily the best forum—for the rural residents, because it's not as personal of a tool," she explains. "It doesn't cover all of the events, it doesn't cover the nuances that you get from a community newspaper that helps you

gain a better insight to the individual issues. A website is just that: it's a means of hosting information, but it doesn't provide the nuances or insight that a newspaper might on issues."

Thorhild County, also on my former beat, has a total population of about 3000, double that of the town of Bon Accord but spread across an area of nearly 2000 square kilometres.

The county is largely agricultural with minimal industrial development, meaning that in practical terms the county has to operate on both limited population resources and a small tax base. At the moment, much of the county and indeed, much of rural Alberta, does not have home-based access to high-speed Internet.

Deputy Reeve Charles Newell agrees that web access is a huge issue for rural residents, making the Internet a poor alternative to disappearing print media.

"Being informed is the only way you're going to stop a lot of these petty prejudices and things like that because that's how this stuff gets started, not actually knowing truthfully what's going on," he says, expanding on the problem of community cohesiveness and the dangers of relying on local grapevines and word-of-mouth. "A good paper can

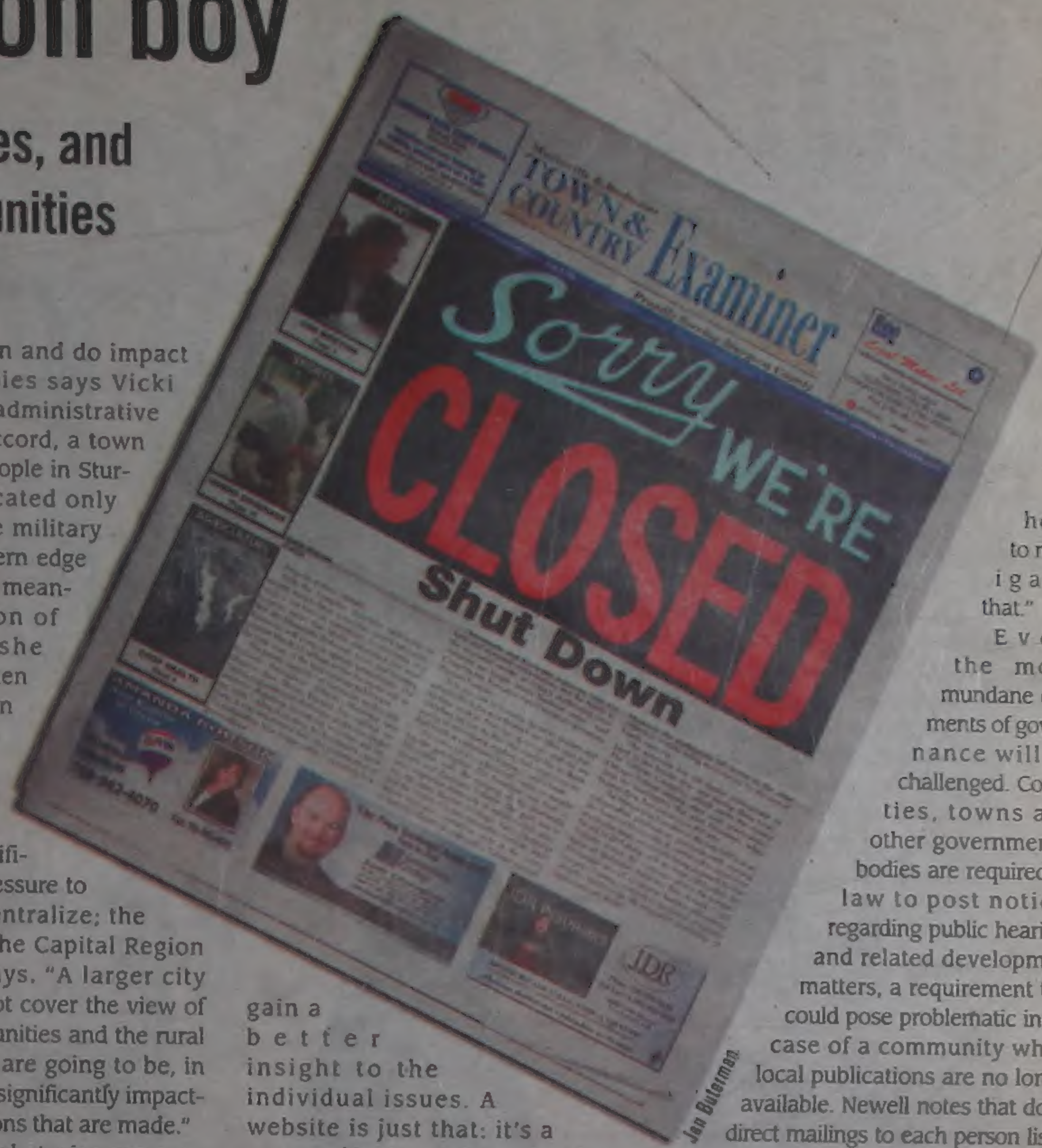
help to mitigate that."

Even the more mundane elements of governance will be challenged. Counties, towns and other governmental bodies are required by law to post notices regarding public hearings and related development matters, a requirement that could pose problematic in the case of a community where local publications are no longer available. Newell notes that doing direct mailings to each person listed on the county's tax rolls would be extremely expensive, even for such a small population as Thorhild County.

THE PEOPLE quoted in this article are people who fell within my beat, a large part of the counties of Thorhild and Sturgeon which together encompass nearly 4000 square kilometres—roughly 7.5 times the geographic size of the city of Edmonton. At their full complement, the papers had a combined editorial staff of two—editor and reporter—but played a critical role in reflecting the communities and their issues. In many of the hamlets, villages and towns I reported for, there are communities with vibrant people, phenomenal spirit and great hope for the future, despite facing enormous pressures from many sides that threaten their very sustainability.

The day-to-day chronicles of any community's life are held by its local media. Journalism has been referred to as a rough draft of history, but in rural areas, particularly ones where the population is declining and the old-timers are literally passing on, that rough draft might be the only his-

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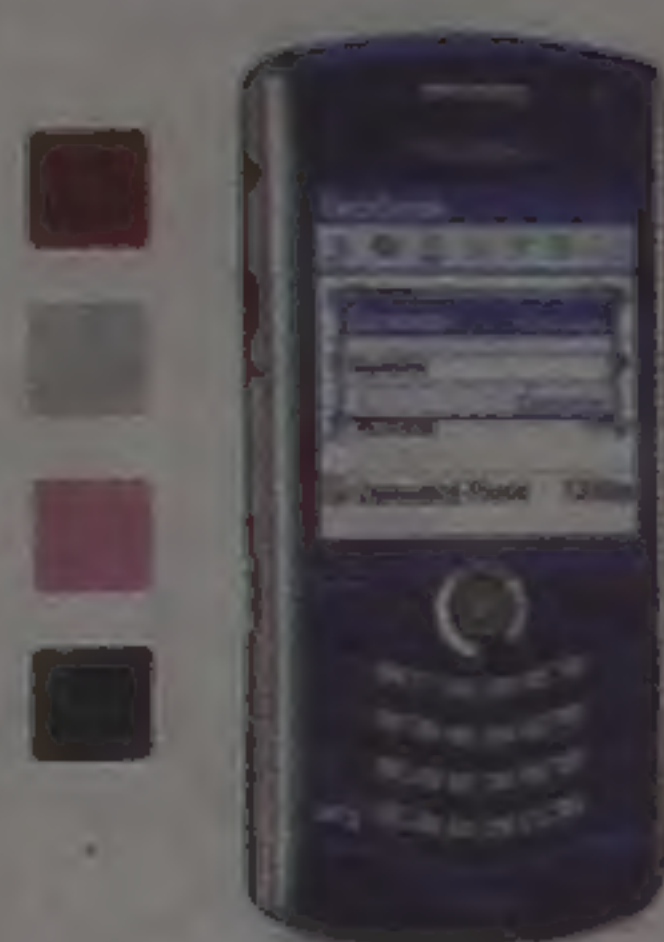
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# Obama and the Gulag Archipelago

COMMENT

## DYER STRAIGHT

GWYNNE DYER

gwynne@vuwweekly.com

In his first week in office, President Barack Obama announced the closure of the notorious detention camp at Guantanamo Bay. It was a promise kept and a corner turned—but Guantanamo is only the most visible part of an entire archipelago of extralegal and often secret US prisons that extends halfway around the planet. Like the "Gulag Archipelago" of the old Soviet Union, made famous by Aleksandr Solzhenitsyn, most of its inmates are people who were seized only on suspicion, and many of them were tortured to get "confessions."

It was widely assumed that shutting down Guantanamo was just the first step in winding up the whole shameful system, but the signals sent by the new administration since then have not been reassuring. Last month, US government lawyers made a series of interventions which suggested that it would be business as usual, Bush-style, for the thousands of detainees trapped in other parts of the secret prison system managed by the United States.

Last week came the first sign that Obama remembers that he came to drain the whole swamp, not just to whack a couple of high-profile alligators. The US government is to stop using the term



takomahelot via cc

"illegal enemy combatants," a label contrived by the Bush administration to justify detaining people indefinitely without ever bringing them before a court or even granting them prisoner-of-war status.

Only 242 prisoners are still held at Guantanamo, but that is just the tip of an iceberg. There are thousands more held in legal black holes at Bagram airbase in Afghanistan, in Iraq, Djibouti and the prison ships, at the US base on Diego Garcia in the Indian Ocean, and in the countries where the Central Intelligence Agency has been outsourcing the more severe forms of torture (notably Egypt, Morocco and Jordan).

An exact count of the detainees is

impossible, because in many cases even their names are not known, but estimates run as high as 18 000 people. Some of them have been held for as much as seven years.

Some of them were involved in acts of violence against Americans, others at least gave the matter some thought, and some are completely innocent, just as at Guantanamo. All were classed as "illegal enemy combatants," which meant that they had no legal recourse against their imprisonment.

Since his first bold gesture about Guantanamo, Obama has seemed to be drifting towards the view of the Washington security establishment, which would

rather lock up innocent people than risk letting a dangerous person go free. When Judge John Bates of the US District Court for the District of Columbia, hearing the case of four men held at Bagram, asked the new administration if it intended to change the Bush-era policy of keeping the detainees out of reach of the courts, the answer was no.

The Bagram detainees wanted Judge Bates to extend last year's Supreme Court decision, which gave Guantanamo inmates access to the US courts, so that prisoners in other extralegal prisons abroad could also benefit from the ruling. The Bush administration had opposed their request, but Judge Bates asked the Obama administration if it wanted to "refine" its position. "Having considered the matter, the government adheres to its previously articulated position," replied the Justice Department, re-affirming the Bush policy.

**IN ANOTHER CASE** last month, involving a lawsuit by several former detainees against a subsidiary of Boeing that supplied aircraft for the "rendition" flights that had delivered them to various destinations for torture, the Obama administration repeated the Bush demand that the case be dismissed because discussing it in court could damage national security and relations with other nations. (Translation: we did send them for torture, but letting the case proceed would embarrass the people who did the torture for us.)

It was looking pretty grim for a while, as if Obama's decision to shut down Guantanamo and halt torture by US government agencies was mere window-dressing for a policy that had not really changed at all. Even now it is not sure that he is going to change the policy fundamentally; after all, he has fallen into the clutches of the Washington consensus in his Afghanistan policy. But dropping the category of "illegal enemy combatants" is a hopeful sign.

The Justice Department said that suspects will in future be held according to legal standards set by the international laws of war. In itself, that only means that there will be no more torture and no more renditions, and that the United States must provide information about all the people it holds. It does *not* mean it will release them until after the "war" is over, even though the "war on terror," like the "war on crime" or the "war on drugs," could last for decades.

Nor does promising to treat the detainees according to the Geneva Conventions oblige the Obama administration to give them access to the US court system. That will require a separate decision, and Obama will not make it until he thinks the country is ready (if he makes it at all). But this is a start. ▽

*Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.*

## TOP 10 RINGTONES

Virgin mobile

1 Flo Rida  
Right Round

2 Miley Cyrus  
The Climb

3 T.I.  
Dead and Gone feat. Justin Timberlake

4 Kelly Clarkson  
My Life Would Suck Without You

5 Eminem  
Crack a Bottle feat. Dr. Dre and 50 Cent

6 Kings of Leon  
Use Somebody

7 Britney Spears  
Circus

8 Lily Allen  
F\*\*k You (Explicit Version)

9 Asher Roth  
I Love College

10 Britney Spears  
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# Pride and prejudice

Edmonton and Calgary anti-racist activists prepare for 'White Pride Worldwide Day'

SCOTT HARRIS / scott@vancouverweekly.com

Calgary may be 300 kilometres south of the city, but anti-racist activists in Edmonton say that the activities of a Calgary-based white supremacist group are still too close for comfort.

So for the second year in a row, Edmonton activists will be making the trip down the QEII this weekend to join the QEIIs in opposing a march being organized by the Aryan Guard—a self-proclaimed white nationalist group—to mark what its members call "White Pride Worldwide Day," held to coincide with the United Nations declaration of March 21 as the International Day for the Elimination of Racial Discrimination.

Andru, who asked that only his first name be used, is one of the people who will be making the trip. He says it's important for people from Edmonton to join their neighbours to the south in challenging the Aryan Guard because of the close connection between the two cities.

"Edmonton is just up the road from Calgary, and a lot of the people who are involved in the white power movement in Calgary are actually

## NEWS | RACISM

from Edmonton. They just went down to Calgary because they thought it would be easier for them to establish a base there," Andru explains.

He adds that while there hasn't been much white supremacist activity in Edmonton of late—the last time a similar march was organized here was in 2004, while local musician Pat Bourne's house was firebombed by racist skinheads in 2006—there's always a chance that the problem might again come north.

"There's a bit of a concern that with the situation in Calgary disintegrating, as is often the case with these white power groups—they start infighting and bickering amongst themselves—with so many of them coming from Edmonton that they might try to start something up here again."

Andru isn't the only one thinking the Aryan Guard might consider moving to Edmonton. The group's online discussion board has a section devoted to Aryan Guard Edmonton, and a thread on the board

discusses the need for a similar march here, while another encourages organizing a more active Aryan Guard group in the city (one post from March 11 reads, "Hey, yeah still nothing is really happening in Edmonton, I see some swastika graffiti, but nothing more, and coloured people are trying to start sh\*t with me almost everyday, because I have a shaved head and don't put up with their jungle boy sh\*t.")

Andru says that those kinds of ideas aren't something that can simply be ignored because they're on the margins, and it's all the more important to challenge them when they move from obscure discussion boards to downtown Calgary—and before they come to Edmonton.

"We're simply there to try to neutralize what we think is a very dangerous message," he says. "Particularly as Alberta is becoming more diverse ethnically speaking, culturally speaking, to have groups like this continue to go out there on the prowl is really dangerous and it's in the interest of maintaining some sort of peace and solidarity and cohesion among all segments of our society

that we are trying to collectively stand up about this."

KYLE MCKEE, the 23-year-old founder of the Aryan Guard who moved to Calgary three years ago from Ontario, however, defends the Aryan Guard's right to promote what it sees as problems in Canadian society.

"We're just basically trying to raise awareness of the racial problems that we have in Canada, trying to build a future for white people," he claims. "The people that built this country, [that] made it one of the most desirable countries to be in in the world, are kind of just being bent over. We gotta fuckin' bend over and accept everything that's coming into the country, not the other way around. I think a better policy would be if people like this country and wanna come to this country they come here not with the intention of changing it but with embracing it."

He says the point of White Pride Worldwide Day is simple.

"We'd just like to promote white pride. It's been a pretty taboo sorta thing," he says. "I guess, as you can see by the response it's getting, that white pride is kinda viewed as a racist thing, you gotta be some sort of a raving racist to be proud to be white. We don't feel that should be the case, so we'd like to just keep pushing it so that hopefully, eventually, we can just have our own day, you know, white pride day."

Keeping the focus on "white pride" is the reason McKee says the group is asking its supporters to not bring Nazi paraphernalia to the march, despite the group's unapologetic bent towards Nazism (National Socialism) online, including links to numerous Nazi websites, the promotion of a CD including lyrics like "The spirit of Hitler will rise again / And help us take back our lands" and, until a few days ago, a gallery of pictures which included members saluting Nazi flags and celebrating Adolf Hitler's birthday.

"Most of us are National Socialists and we feel that that would be a good political platform for this country. My personal opinion is that there's a lot of misunderstood ideas of what happened or didn't happen during the Second World War," he says. "But our websites and discussion boards are one thing. This march ... it's not supposed to be promoting a political ideology, it's supposed to be promoting pride."

But Andru argues there's another reason the group hides its racist and Nazi sympathies behind notions of pride and claims that it is simply a "white civil rights activist group" exercising free speech.

"They know that their message is just repulsive. They know that with the exception of a select few individuals people will not rally to that sort of cause," he says. "So what they're trying to do is to somehow, in a feeble way, essentially just strip away the overtly violent and odious nature of what they're trying to do under the guise of 'Well, we're just people who have an opinion, and if you believe in a free society we should be able to share that opinion with others.'"

LEV, WHO ALSO asked that his surname not be used, is a member of

Anti-Racist Action Calgary (ARA), the group that issued the call for a counter-demonstration. He concedes that McKee's group has the right to present their message, but says that so do groups which disagree with the Aryan Guard.

"ARA has not contacted the city to clamp down, to not issue permits, we haven't really tried to stop them legally from being able to do this," he says. "The way we see it is we're expressing our equal right to express our opinion, which is opposed to theirs."

But Lev stresses that recognizing the right to free speech—provided that it doesn't violate Canadian hate laws—doesn't mean letting the Aryan Guard march unopposed, even if it risks bringing them more attention. Last year, the 300 people who turned up to oppose the Aryan Guard outnumbered them by more than six to one.

"Our coming out in larger numbers gives more media attention, more public attention to the Aryan Guard than they would otherwise get, and that is something that makes them happy," he admits. "At the same time, we think that doing that is the most effective way we can resist them, because if nobody in the city knows they exist because nobody turned up to their rally and the media didn't cover it, maybe we have some kind of fuzzy moral high ground for ignoring them, but at the same time they're free to run the streets with impunity and nobody, from shopkeepers to the people who run the venues in the city, nobody knows who they are, so nobody denies them business, nobody outs them to an employer, it just makes things easier for them."

Lev points to an attack in July of a Japanese tourist by a 17-year-old Calgarian alleged to be a member of the Aryan Guard, who kicked the woman repeatedly with steel-toed boots, as the type of incident that happens when people ignore racist groups. The teen was convicted in a Calgary courtroom on March 13.

Lev says the approach of ARA in reducing such incidents in the future is to "make life difficult" for the Aryan Guard in the hopes that younger members who are attracted to the group but aren't committed racists won't stick around.

"We believe that the best way to deal with a group like the Aryan Guard is to confront them, it's not to ignore them and hope that they go away because experience has shown us that they don't," he says. "Frankly, if Kyle McKee wants to spend the rest of his life 'Sieg Heiling' a poster of Hitler on the wall there's not a lot we can do about it, and there's not a whole lot of harm he can do. It's when they come into numbers that is the problem and that's basically what we try to prevent."

"All we really want is for people to know the Aryan Guard exists, because most people don't need to be convinced that neo-Nazi gangs in their city is a bad thing, they just need to know that it does already exist," he says. "Once we get that information out we think we've won most of the battle because people will just make up their own minds and decide that they don't want Nazi thugs in their community." ▀

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Steven Shrybman's practice focuses on international trade and public interest litigation, including issues concerning health care, the environment, human and labour rights, the protection of public services, natural resources policy, and intellectual property rights. Steven frequently speaks, and has written extensively, on the impact of international trade law on diverse areas of Canadian policy and law. He has also been involved in drafting and promoting conventions on cultural diversity and access to water as a human right.



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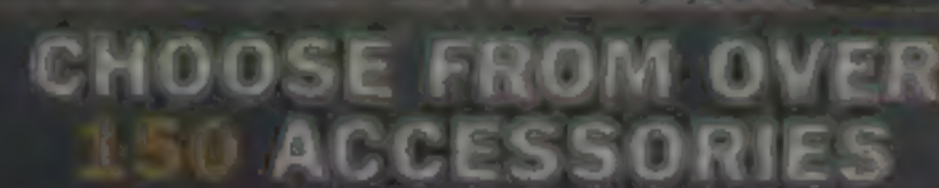
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# VUEWEEKLY ISSUES

## An island no longer

**Alberta needs to get with the program and  
implement an economic stimulus plan**

GIL MCGOWAN / [www.afl.org](http://www.afl.org)

So, how bad is the Alberta economy, really?

There is some truth in the reassuring words spoken by provincial government representatives last week. It's true, for example, that Alberta's new unemployment rate of 5.4 per cent (up from 4.3 per cent just a month earlier) is still among the lowest in the country. It's also true

that 5.4 per cent is about the average level for unemployment in Alberta over the past 20 years.

So, there's no reason to be too concerned, right?

Well, actually, there is. In fact, there are at least three reasons why we should be seriously concerned.

First, because the unemployment rate

in Alberta has never before—and I mean never—spiked a full percentage point in one month. Second, because the American economy—which we are almost entirely dependent upon to purchase our energy exports—continues to sink with no end in sight. Third, because our province's energy and construction sectors—which together have formed the heart of our oil-sands driven economy—continue to shed high-paying jobs at an alarming pace.

Depending on which estimates you look at, between \$97 and \$241 billion dollars in oil sand investment has been taken off the table in the past two months. As a result, the next generation of mega-projects, which were supposed to keep Albertans working and the provincial economy humming for the next five to 10 years, has essentially evaporated.

Taken together, this means that our current unemployment rate of 5.4 per cent is almost certainly not our final destination, but rather a way station glimpsed briefly as we move to even more dismal jobless figures, the likes of which we haven't seen in Alberta since the darkest days of the '80s oil bust.

So, what do the Alberta and federal governments need to do about this rapidly deteriorating situation?

First of all, they need to get their heads out of the sand and realize that simply crossing their fingers and hoping for a quick end to the global recession does not constitute an economic strategy.

At the federal level—after being pushed to the brink by the Liberal-NDP coalition—the Harper government is reluctantly doing at least some of what needs to be done.

In particular, they have grudgingly accepted the notion that during times of economic contraction, the public sector is the only sector that can keep the economy moving forward. But federal spending has so far fallen short of the benchmark of two per cent of national economic activity (GDP) agreed upon by other industrial nations.

The Harper government has also so far failed to repair Canada's dysfunctional Employment Insurance (EI) system. Virtually all experts agree that the best way to stimulate spending and help individuals and families weather the recession is to get money directly into the pockets of the unemployed, but there's a serious problem: ill-conceived "reforms" introduced in the deficit-cutting '90s mean that the threshold for qualifying for EI has been set too high and the benefits have been set too low. As a result of the high eligibility requirements, only 23 per cent of unemployed Albertans currently qualify for benefits—the lowest rate in the country. Even the minority who do qualify earn

a much smaller share of their pre-unemployment income and can collect for shorter periods than had previously been the case.

So, if the Harper government is really serious about helping Canadians through this recession, it needs to increase both the amount and duration of benefits, loosen eligibility rules and get rid of the perverse inequities that make it much more difficult for Albertans to qualify for benefits than people living in other parts of the country.

The bottom line is that a lost job is a lost job: it shouldn't matter if it was lost in Edmonton or Halifax.

**AT THE PROVINCIAL LEVEL**, the situation is, in many ways, even more frustrating. Alberta stands alone as one of the only jurisdictions in the industrialized world that has so far refused to consider implementing a major stimulus program. This is all the more frustrating because there is probably no other jurisdiction in all of North America better positioned to do more for its citizens than Alberta.

People may disagree with the rationale for Ralph Klein's "war on the debt," but it has left Alberta with one of the best credit ratings in the world. My question is this: what was the point of all the sacrifices made by Albertans to earn our status as a debt-free province if that status isn't used to help citizens in tough times?

The good news is that the upcoming provincial budget (expected to be handed down on April 7) presents a golden opportunity for the Stelmach government to make up for lost time by bringing three strands together.


First there's the fiscal capacity available as a result of our impressive credit position. Second, there is the large (and growing) pool of skilled tradespeople newly idled by the collapse in oil sands spending. And third, there's the well-documented "infrastructure-gap" that was left as a result of 13 years of under-spending on public projects by the Klein government.

Put these strands together and we could have the makings of a win-win-win budget scenario. Albertans win because of the jobs and spin-offs created. They win again because they finally get long-overdue public infrastructure. And the government wins because they'll be able to build everything at reduced cost—because they won't be competing with a booming private sector.


Unfortunately, all of this depends on the Alberta government realizing that it can't afford to simply wait out the recession. It also means it would have to tear up their own politically inspired balanced-budget legislation that prohibits the government from running deficits.

At this point we can all take heart in the fact that the rest of the world has begun to embrace a healthy skepticism when it comes to the free-market mania that inspired things like Alberta's balanced budget law. Let's hope that members of the Stelmach cabinet do the same—and soon. ▽

*Gil McGowan is president of the Alberta Federation of Labour, Alberta's largest union organization, representing 140 000 people in 30 unions.*



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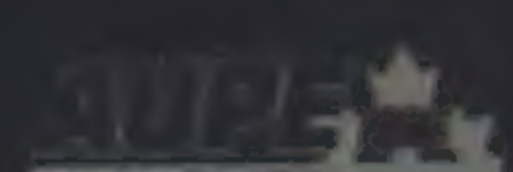
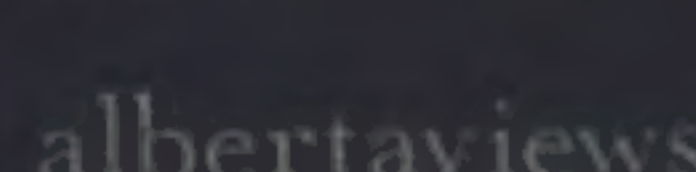
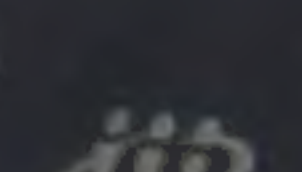
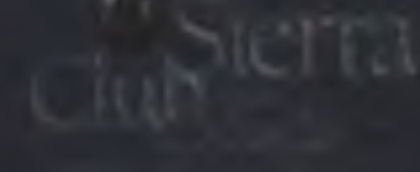
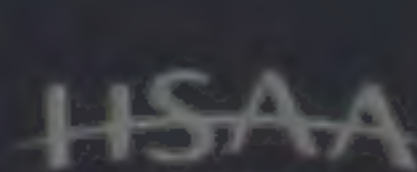
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# In the name of safety

HEALTH

## WELL, WELL, WELL

JOANNE HOWARD  
Health & Viewweekly.com

In conversation with a friend the other day about the Harper government's talk of "getting tough on crime" as a potential prelude to an increase in public-private partnerships in the penitentiary system I thought, for the millionth time, that public relations messages are very often a prelude to something we may, in the end, not welcome at all.

Media messages about Bill C-6—the Canadian Consumer Product Safety Act—have been about our safety, but may well be a prelude to massive and unwelcome loss of freedom of choice. One Alberta company, Modern Design, has had a giant taste of what a raid on products deemed unsafe by someone in high places feels like.

On the morning of January 15, Modern Design staff were greeted by RCMP and Health Canada officials with a warrant to search for unapproved natural health products they'd allegedly been supplying to naturopathic doctors and herbalists. Officials spent 11 hours going through the premises with a fine-tooth comb, confiscating the entire inventory, computer hard drives and sales records.

Much of this was over things as innocuous as folic acid and amino acid supplements, and about bio-identical hormones, synthetic versions of which are used every

single day by doctors everywhere.

Naturopathic doctors (NDs) are highly trained, but rather than work with pharmaceuticals, they work with therapeutic substances that are more organic and less foreign to the human body than are drugs. The problem NDs are running into is twofold: many of the products they use are being denied Health Canada approval with natural product numbers (NPNs), and they themselves as naturopathic doctors have, as of October of 2008, been denied prescribing authority for things like bio-identical hormones that now require a prescription.

**THOUSANDS OF ALBERTANS** rely on bio-identical hormones to counter declining ones. Low hormone levels equal compromised immune and stress responses, and illness, and supplementation can slow and prevent the process.

"It was a grey area until last October," says Bruce Lofting, vice-president of the Alberta Association of Naturopathic Doctors. "Now we've been told by our health minister that we won't be given any prescribing authority, at least not for now. In November, we notified Alberta NDs to discontinue using them, but the problem is that the patients that rely on them will have a hard time accessing them, as MDs tend to prefer synthetic options."

Given the extent of the training naturopathic doctors receive, and that the health care services they provide are largely preventative and reduce the burden on our medical system, and given

that pharmacists, dentists and midwives have limited prescribing authority appropriate to their fields, one might ask why the resistance here in Alberta? "We weren't given any kind of substantial answer to that question," says Mike Nowacek of the Alberta Association of Naturopathic Doctors.

The decision, like Bill C-6, is presumably about safety, but it robs us of the freedom to determine what therapeutic substances we put into our bodies when we're ill, and the irony is that bio-identical hormones are much safer than synthetic ones. They deserve either natural product approval or legal prescription access by naturopathic doctors. The products being ever more tightly regulated make most over-the-counter and prescription medicines look downright evil.

Our more progressive West Coast neighbours appear to be quickly moving toward making limited prescribing authority for their naturopathic doctors a reality. Alberta Health Services has said the province is looking for innovative ways to bring emergency room wait times down, and while expanding health care to include naturopathic care would do little to that end in the short run, it would do a lot to reduce the numbers of us seriously and frequently ill in the long run.

I take that back—it would do plenty in the short run also. Adverse drug reactions are common reasons for emergency room visits. They're common causes of all kind of trouble, and natural therapies have no such track record. ▼

## MEDIA

CONTINUED FROM PAGE 5

tory recorded outside of private diaries and personal memories.

As active observers of community life, the closure of a rural weekly means an end to chronicling a community's history, a history that may disappear entirely if, in its haste to lock the doors, management forgets or refuses to pass along the often decades-long histories contained in its periodical archive.

The situation for small papers throughout Alberta, and across Canada, seems increasingly shaky. George Brown, president of the Alberta Weekly Newspapers Association, was unavailable for an interview; he had been laid off from his day job as publisher of two rural Albertan weeklies just minutes before I called.

Like nearly a third of the province's weeklies, the small papers Brown worked for are also owned by Sun Media/Quebecor. Great West, which runs Edmonton's *See Magazine*, owns many others, leaving only a handful of truly independently owned papers covering their respective communities, a level of concentration which becomes more troubling as these corporations look at ways to cut back to weather the recession.

Back in the blogosphere, those who laud the death of print may see these changes as freedom from the gatekeepers and restrictions of corporate media. And they may be right.

Freedom from national corporate ownership could be another nail in the coffin of sustainable rural communities, or it could be the opportunity to create something new, something local, the freedom to take back the chronicle of the community's life for the community itself.

For Dafoe, awareness and relevance are the keys to successful community journalism, whether online or in traditional newsprint.

"The sad thing about Web 2.0 is that it makes us all journalists, filmmakers, book reviewers, movie critics and radio hosts and seeks our commentary on every piece of information posted on the Internet, from the mundanity of what our friends are having for lunch to correcting the views of professionals in almost any field. Andrew Keene refers to the trend as 'The Cult of the Amateur' and I believe that is precisely what the blogosphere is. That is not to say that there are not gifted writers with terrific insights posting on the blogs, but they, for the most part, are not held to the same accountability that newspaper reporters are or ought to be held," Dafoe argues.

"With respect to community journalism, even one objective blogger with a following is of greater value to the community than a print publication that fails to be relevant to its readership. I think many community papers have forgotten that and used the present economic climate as an excuse to address problems that were created long before the dreaded 'R word' became the latest headline trend." ▼

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# In Soviet Russia, game plays you!

## GAMES INFINITE LIVES

It's a weird thing, this "retro," especially as it gets layered on top of itself. At a certain point it creates an effect like looking into a mirror when there's another mirror behind you, a tunnel of regression down into the dimness where infinity lies.

I'm reclining on the couch, reading old zines, nicely mellow thanks to my accidental discovery of what I've since learned is known as a "Kalimotxo"—poured the last inch of last night's cheap wine into what I thought was a half-full coffee cup of same, only it turns out the mug contained Coca-Cola; after the initial "Eeww!" reflex ... de-lish. The zines are from my wife's collection of *Ben Is Dead* back numbers from the mid-'90s, specifically the legendary (I'm told)

"Retro Hell" issues. Good stuff, funny in that old zine way you don't get so much in the Blog Millennium, and here's where the psychedelic mirror-regression begins; this is retro-retro, an 11-year-old magazine about 20- or 30-year-old pop-culture artifacts.

'Course, this isn't really a trip down my personal Memory Lane. These writers are southern Californians, not northern Albertans, and their old familiars are still exotic unknowns; they had the Sherman Oaks Galleria and the medicine chests of the doctors they babysat for, I had the half-broken homes of the neighbourhood feral children and the poorly concealed *Penthouse* stashes of their laid-off boilermaker dads. They had Rodney Bingenheimer, I had Mike Sobel. Digging down through the retro of others is a kind of double archeology, where the familiarity of shared reference provides hooks for comprehending an alien time and place.

I've been having a similar experience

playing through the *Soviet Unterzögersdorf* adventure games (monochrom.at/suz-game). Designed by Austrian art/theory collective monochrom, the *Suzoeg* (I'm just going to use the abbreviation from the .exe file) games place you in the eponymous notional country, a tiny (2.5 square kilometres) nation that is "the last existing appendage republic of the USSR," completely surrounded by the Republic of Austria. In this milieu—basically, a broken-down farmstead littered with antiquated junk—you go around solving more-or-less standard-issue adventure-game puzzles expressed through the lens of the tattered remnants of Leninist/Stalinist social/material culture.

**ON THE SURFACE LEVEL**, this is enjoyable comic nostalgia. Not so much nostalgia for the Soviet era, but nostalgia for the jokes we made during the Soviet era about the (perceived) foibles of life behind the Iron Curtain, the Yakov Smirnoff riffs, *SCTV*

cracking wise about "Soviet minicam!"—a rusted-out old baling machine as the diesel-powered "8-Bit Agrarian Memory Drive," a gallery of People's Triumphs lauding such accomplishments as the development of a superior sugar beet; characters getting patriotically misty-eyed over the perfect utility of cardboard boxes. As entertainment, it's an enjoyable frolic through a *MAD* magazine theme-park of Soviet kitsch.

But what can we learn from this? Based as it is on politically motivated western lampoons of Eastern Bloc existence, what (if anything) can the twice-removed retro of *Suzoeg* tell us about the reality of living in a totalitarian agrarian/industrial/ideological state, a time and place that is living memory for millions of people ... and a version of which is, right now, a daily reality for millions more? Here, the adventure-game medium gives us much more than do the surface gags. As any adventure gamer will tell you, playing these games is an exercise in controlled frustration, in failing and starting over, failing and starting over, failing and starting over until you figure out exactly where and when to use which item in order

to progress. Adventure gaming, at its heart, is unforgiving, faceless bureaucracy.

Nothing brings this home better than the "error" messages in the series' second chapter, *Soviet Unterzögersdorf Sector 2*. Adventure games all have a stock set of phrases your character will utter when you try to get him/her to do something that doesn't return a valid in-game result. "That doesn't make sense" or "What am I supposed to do with this?" As a properly indoctrinated Unterzögersdorfer with good political hygiene, *Suzoeg 2*'s Comrade Nikita Perostek Chrusov responds to such adversity with right-thinking slogans. Given the trial-and-error nature of adventure gaming, these situations come up every few seconds ... sayings like, "Hegel knew all along!" and "I can see that there will be a revolutionary transformation between the capitalist and the communist period!" quickly lose their humour and become something like a nightmare. Constant frustration met with constant propaganda, the "progress" he speaks of seeming more and more like an empty promise with each ineffectual click. ▽



## What's in a name?

### HOCKEY IN THE BOX

DAVE YOUNG AND TB PLAYER  
inthebox@vuwweekly.com

*Oiler update: a streak of three straight OT losses (damn you Saku Koivu, Marty Reasoner and John-Michael Liles!) was ended with a thrilling St Patrick's Day shootout win over the St Louis Blues. The playoff race continues and the Oilers are still a contender.*

**WHAT'S IN A NAME?** I've decided to finally take on the age-old question: does the name of a team have any effect on the performance of that team? Is a team better because it's called the Crushers, or would it be just as good if it were called the Pylons? Using advanced research techniques, data collection methods and statistical analysis (actually, a pencil and some scrap paper) I've sorted the names of all the NHL teams and counted their respective Stanley Cup totals. Teams with: Canadian-centric names (Canadiens, Maple Leafs, Canucks): 33 Cups Animals (Red Wings, Sharks, Bruins, etc): 19 Cups Geographical (Islanders, Capitals, Stars, etc): 10 Cups Historical (Flames, Rangers, Blackhawks, etc): 9 Cups Forces of nature (Hurricanes, Avalanche, Lightning): 4 Cups Mythological creatures (Devils): 3 Cups Name-the-team fan contests (Flyers, Sabres): 2 Cups Named by the owner to match a pre-chosen colour scheme (Kings): 0 Cups You want a winning team? Naming it after the pre-eminent hockey country in the world can't hurt (unless you're the Canucks). Also, don't let the fans pick a name for you. TB

**LAW OF AVERAGES** NewsFlash: Mathematically, the average Oiler is not an Oiler. The average Oiler is Edmonton cast-off Jason Chimera. Confused? Follow this

logic. Using the current Oiler 23-man roster (skaters only) the average Oiler has eight goals, 14 assists and 42 PIM. The average Oiler is also 27 years old (born in 1982), 209 pounds and 6'2". Jason Chimera is the closest candidate out there I could identify league-wide: Chimera currently has eight goals, 13 assists, and 35 PIM. He is also 29 years old, 216 pounds and 6'2". Want more? Spell out the names in the Oiler roster. The team's first names average 4.9 letters (Jason) and the surnames average 7 letters (Chimera). DY

### WHAT'S IN A NAME? (PART DEUX)

About 10 years ago, I was watching an Oilers/Avalanche game when I heard the commentator say that the puck had been "kicked ahead by Foote." The fact that the commentator had no idea what he had said made it all the more awesome. For the last few seasons, I've kept an unofficial list in my head of possible variations of this, and printed a few every year. My favourites from last year were "Belted by Van Allen" and "The puck gets coughed up by Zelepukin." So here's this year's list of silly things that keep my mind amused. Nerd-tastic. Good anticipation by Eager. It's curtains for Draper. Emery gets called for boarding. Poked ahead by Finger. Well played by Fiddler. And Neal gets knocked to his knees. A smart play by Reasoner. That's some fine footwork by Walz. TB

### THIS WEEK'S OILER DEFINITION

"St Patrick's Day": 1) March 17. A celebration of St Patrick, Ireland's beloved patron saint. (He's also the patron saint of New York, Boston and Nigeria) 2) March 17, 2009. The day that New Jersey's Martin Brodeur unseated "St" Patrick Roy with 552 NHL wins by a goaltender; the new league record. Roy is notoriously rumoured to be so vain, he probably thinks St Patrick's Day is about him. Not anymore. ▽



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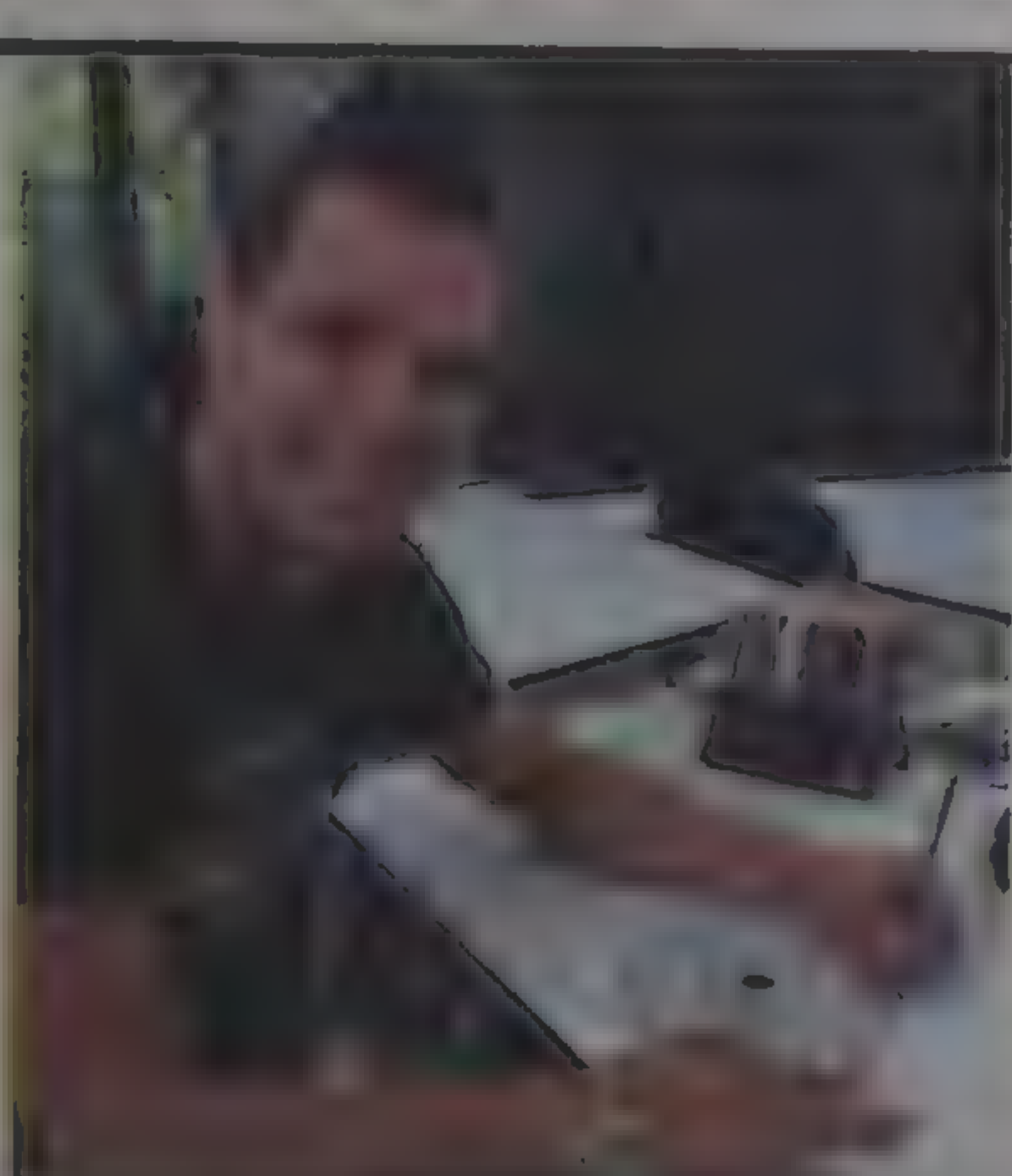
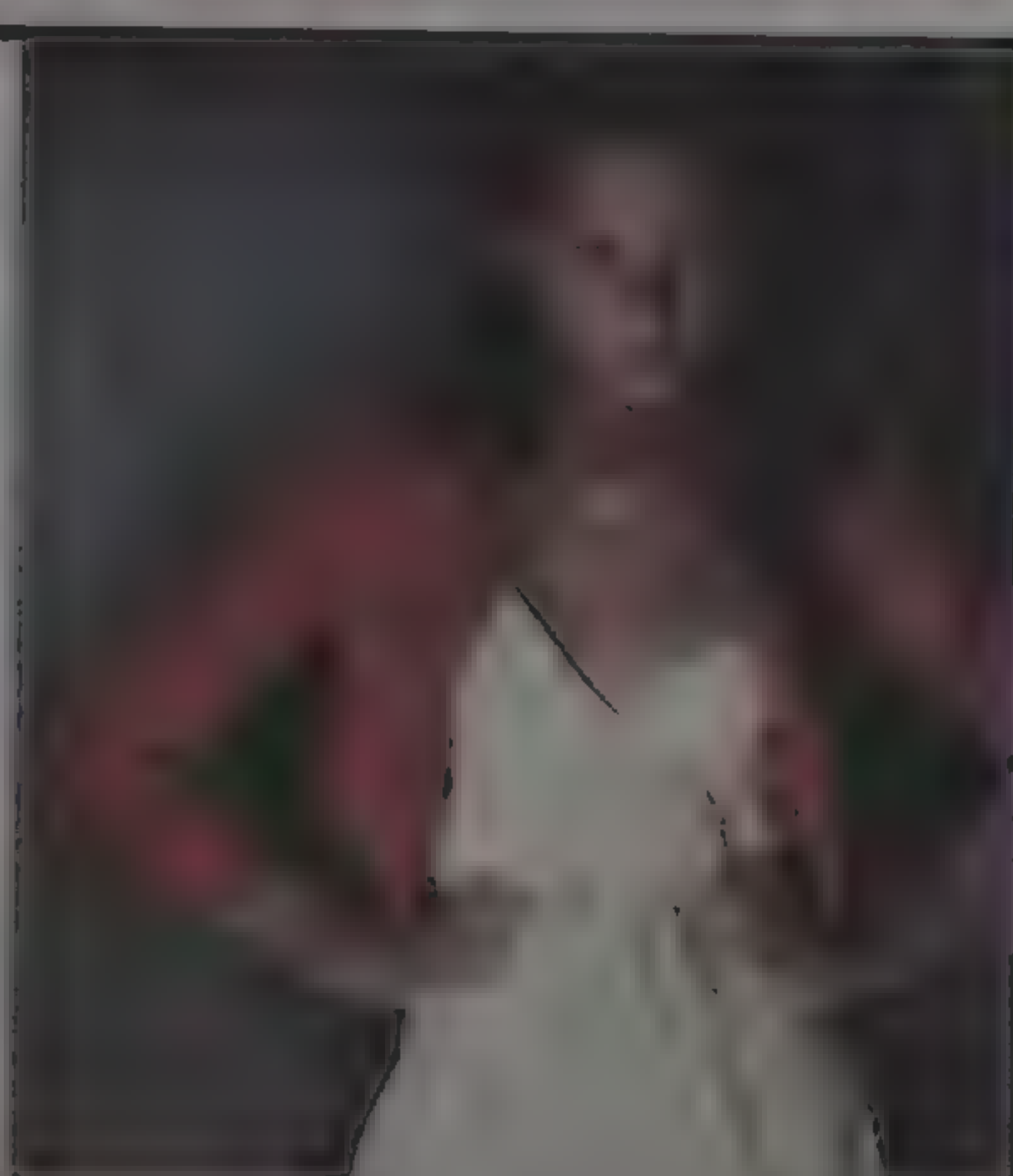
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VUEWEEKLY

## Chop chop!

JAN HOSTYN / jan@vueweekly.com

Since barbecuing on a cold, dark night without a smidgen of propane left in the tank is pretty much impossible, my husband and I headed out to **Chop Restaurant and Bar** on the ever-busy Stony Plain Road.

They don't take reservations after 5:45 on Friday and Saturday nights, but how busy could it be at 8:30 pm on a Saturday? Massively busy, evidently—the rodeo was in town. After finally finding a parking spot to wedge our modest car into amongst all the massive SUVs and shiny 4x4s, we discovered that the crowding factor inside Chop was even worse. People covered every square inch of available space and, facing a wait of over an hour to get a table, we decided our bodies didn't really need steak after all.

Another night, no rodeo, and we found ourselves at Chop again, on a Sunday this time.

We were met with subdued lighting, understated sophistication and that was about it. There were no hostesses, no hordes of hungry people and no visible customers. After poking our heads around a wall or two to announce our presence, a hostess had us seated in the almost empty room.

Muted tones surrounded us on all sides—earthy greens, browns and creams. Unadorned walls, luxurious seats and rich wood tables made a simple but elegant statement. They

REVUE

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define themselves as "fine casual," and although I'm not exactly sure what that means, it seemed to fit.

In no time we were greeted by our waiter, who, after greeting us, launched into "the spiel." It began with his name and then just kept going, touching on everything and anything Chop. Evidently everything at Chop is made in-house, their steaks are all cut on the premises and then broiled at 1800° to seal in the juices, and they recommend you eat steak.

Our waiter then quietly disappeared and left us to peruse the menu. Chop is very much a steakhouse, but a steakhouse with a few refined twists. Instead of fries, you get "fresh house-cut pommes frites with Grana Padano Parmesan shards, sea salt, pepper and three dips." You get the idea.

Since my husband *really* needed his steak, we launched right into the entrées. He ordered the 14 oz New York Striploin (\$34), so I went against house recommendations by ordering the Macadamia Crusted Mahi-Mahi (\$30).

When my husband ordered his steak medium, a discussion ensued as to exactly what was meant by "medi-



Jan Hostyn

um"—evidence that Chop takes their steaks seriously.

Since we were having quite the fancy dinner (for us anyways), red wine was a must. They have an amazing wine list, including a huge selection of wines by the glass, though we finally decided on a half-litre of Clay Station (\$26).

In the midst of sipping our lovely, full-bodied wine, a basket with three warm buns found its way to our table. We sampled a bit of the sourdough and ancient grain and, while okay, they were not overly memorable.

Then our entrées arrived; again, simple yet sophisticated. A square white plate held the generous cut of steak, a hefty and creamy mound of wasabi-infused mashed potatoes and a few token but colourful veggies. My mahi-mahi was gently nestled on top of a mound of those same mashed potatoes. Scattered around the fish was a ring of barely wilted, garlic-butter-sautéed spinach, dotted with red pepper slivers.

The steak, although tender and juicy, was cooked unevenly simply because it was cut unevenly—curious considering they pride themselves on cutting their

own steaks. But the mashed potatoes were divine; creamy and chunky all at the same time. And the wasabi added quite the intriguing twist.

My mahi-mahi looked spectacular, but the sautéed spinach mixture tasted like salt, albeit salt with a hint of garlic. It was carted away, and in time came back adorned with a new spinach mixture, but by this time the fish was dry and my husband's plate was looking decidedly empty. The mashed potatoes were still divine, however, and the spinach was more than edible.

My stomach still needed something, so we ordered dessert—their signature Twenty-Four Layer Chocolate Cake (\$14). The towering wedge of rich, decadent, chocolate quickly erased any lingering mahi-mahi memories. And the side dish of smooth and velvety vanilla ice cream might possibly have been even better.

"Fine casual" or not, dining at Chop is an event. The prices are definitely not casual, but some of the food is fine. If you go, eat steak. And the wasabi-infused mashed potatoes. And the cake. Just not when there's a

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# Good afternoon, Vietnam!

## The secret to Van Loc's subs is in the bread

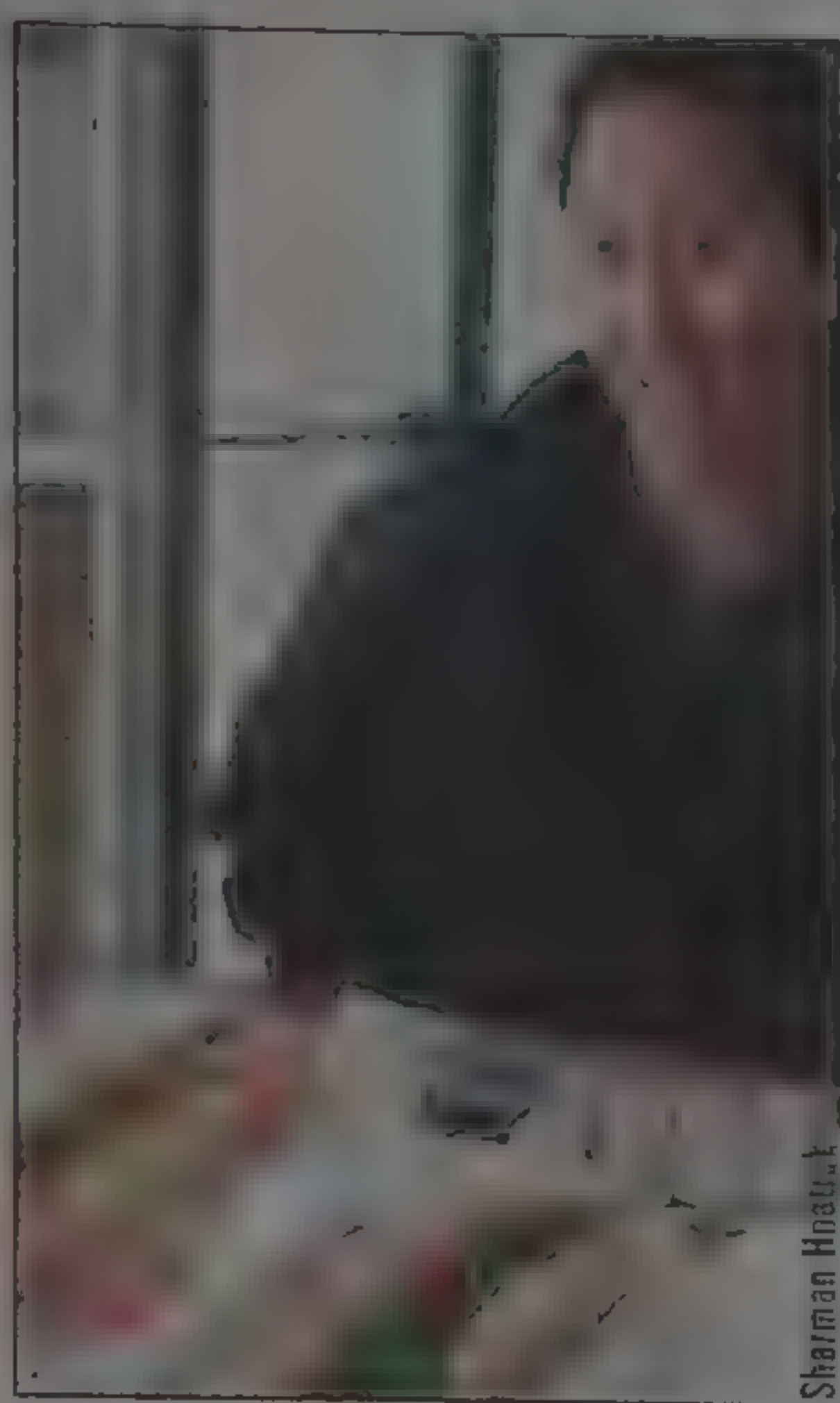
SHARMAN HINATA/SHARMAN@VANLOC.COM

The Vietnamese sub is one of those things I have known about for years, but have never gotten around to trying. When I'm craving Vietnamese for lunch I usually stick to pho, salad rolls and noodle bowls, but while I'm glancing out a window from a restaurant in Chinatown, I always see a sign for Vietnamese subs and think, "I must try one of those."

I'd heard from two of my friends that **Van Loc** has the absolute best Vietnamese subs in town, and at bargain basement prices. I decided to try out my first sub with someone who has an experienced palate, a friend of mine from work, Jason Lee.

There was ample parking on 98 Street, a stark contrast from 97th, when we walked in for lunch on a Friday. The menu offers a variety of subs ranging from assorted meats to chicken. Jason and I decided on the sausage sub for \$3.50 and BBQ ham for a whopping \$4.00. While we were waiting for our subs, I started reading a restaurant review from a few years back posted on the wall. It immediately caught my attention because the writer said he ordered shrimp salad rolls. I love salad rolls. I looked at the billboard menu again and didn't see it, but when we asked if they had them, they magically appeared from the back of the shop; four for \$4.50.

If you're wondering what exactly a Vietnamese sub is, it's quite the departure from your typical Vietnamese noodles and soup. The sandwich of choice from Van Loc comes on a Vietnamese baguette stuffed with the meat, thinly sliced pickled carrots, cucumbers, and cilantro. We had a choice of spicy or not, and we both chose not. The subs are placed in a toaster oven for a few seconds and the larger-than-foot-long baguettes are wrapped and ready to



SHARMAN HINATA

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go in a few minutes.

I asked where they got the bread from, but all I got for an answer was that it was a special order. My own memories of Vietnam are filled with wonderful breakfasts with fresh tasting baguettes, often arriving in the morning in a basket on a bicycle from a bakery nearby. Vietnam was part of the French colonial empire in Indochina in Southeast Asia, and while the French were forced out at the end of the French Indochina war, the influence of French culture has remained in Vietnamese cuisine next to noodle soups and vermicelli bowls.

**WHILE MOST PEOPLE GET** their subs to go, Jason and I sat down at one of the

two tables to get our fill of subs, office gossip and a little of the Vietnamese variety show on the restaurant's television. We had ours cut down the middle to share and found both the Vietnamese sausage and the BBQ ham to be excellent choices. I found the bread soft with a thin crispy crust; the cilantro and lightly pickled carrots made the sandwiches taste fresh, and not heavy, making it a light, yet filling, lunch.

We learnt that Loi Van Thai and his family have been making tasty subs at Van Loc for 11 years. Jason figured out that the family could also speak Cantonese, so he helped me out by asking my questions for me. He tried asking again where they got their bread from, but the answer came with laughter. He translated for me that it was a trade secret, and they weren't confessing where the tasty baguettes were from.

I'm not sure if it was because I was doing a review, or because of Jason's handy dandy Cantonese skills, but we got a free sample of dessert. I would have guessed it was a doughnut, but instead it was a deep fried sweet potato with a yellow bean paste inside. I found the treat to be quite tasty and not as sweet as I would have expected. Jason thought it was top shelf and said he would certainly come back for the \$1.75 delight.

I was extremely pleased with my first Vietnamese sub experience, and I was shocked that for \$14 we got two subs, shrimp salad rolls, and two cans of pop. Van Loc is obviously a popular place as there was a constant flow of people coming to pick up orders or place one for a sub. If you're looking for something different, kick it to the quieter street in Chinatown, just make sure you don't go on a Tuesday as it's the only day this quaint little sub shop isn't open. For \$3.50 a sub, Van Loc is certainly a quick and healthy downtown deal to be had. ▽

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# Beefy Italian

JAN HOSTYN / jan@vuweekly.com

When you first meet **Sonny Sung**, corporate executive chef of the Sorrentino's empire, your initial impression might lead you to believe that he is a somewhat quiet and reserved man. And while that may hold true through the obligatory round of preliminary chitchat and the first few sips of

**PROFILE** **SONNY SUNG**  
CORPORATE EXECUTIVE CHEF SORRENTINO'S STEAKHOUSE

steaming hot coffee, it abruptly changes at the mere mention of Bistecca. He becomes animated and engaged, his eyes flashing and his arms waving, and the realization dawns: this is one passionate man.

Bistecca has been dubbed Edmonton's first "Italian" steakhouse. It begs the question—what, exactly, is an Italian steakhouse, and how is it any different from any of the typical, run-of-the-mill Alberta steakhouses that grandly occupy so much of our city's prime real estate?

"Essentially, it's a simple take on steak," Sung says as he launches into an in-depth description. "First, we take the best steaks available—Spring Creek Ranch Premium Alberta Beef. Then we pan sear them before they go on the grill. It holds in the juice and brings out the flavour. At the end they are brushed with one of the finest olive oils—it gives them a bit of a peppery taste—and sprinkle them with some sea salt and fresh herbs. That's it—take the best ingredients, always all natural, and prepare them simply."

Evidently there's some extremely good beef roaming through the Italian countryside, very similar to the quality of what you find here in Alberta. What we were missing was the Italian way of

preparing that beef, so Carmelo Rago, owner of the Sorrentino's conglomerate, decided to remedy that.

Sung first analyzed all of the steakhouses around Edmonton and "didn't see anything special." So he hopped on a plane to Las Vegas and ate steak at some of the best steakhouses America has to offer.

Back in Edmonton, armed with a few hints and tips, he went to work designing Bistecca's menu. "It's a rustic Italian restaurant that offers great steaks. Alberta has such good beef that we wanted to take advantage of having such a great product."

Sung isn't Italian himself, and much of his background is in French cooking. "French cooking is one of the best for learning the fundamentals. Their cooking takes a lot of time. Italian cooking means taking the best products and putting them together in a very simple manner. They are essentially two different worlds."

So, when Sung joined Sorrentino's about nine years ago, he had to learn about the Italian side of cooking. "I had to learn every single thing—from the inside and outside. And then I had to build a team, one that works well together. It means I'm constantly learning. I still sometimes work seven days a week."

**SUNG OVERSEES BOTH** Bistecca and Sorrentino's downtown (and their chefs, Joon Yoo and Albert Kwok), but his real passion is cooking. "I work side-by-side with my chefs, cooking

**JOON YOO**  
**CHEF BISTECCA**

JAN HOSTYN / jan@vuweekly.com

Even though the white chef's jacket quickly approaching has "Joon Yoo" carefully emblazoned on it, it's hard to believe that the man wearing it so confidently bears the same name. After all, Joon Yoo is the chef at Bistecca, Edmonton's first Italian steakhouse. It's quite the lofty and prestigious position. And the man striding towards me is young—very young.

But it is most definitely Yoo. Apparently age and ability do not necessarily go hand-in-hand—he's all of 27 years old. Sonny Sung, the corporate executive chef of the Sorrentino's empire, says, "Yoo has the passion you need. I can explain anything to him and he gets it right away."

And so Yoo, who came to Canada from Korea just seven years ago, now runs 99 per cent of Bistecca's kitchen. Sung is behind him, offering guidance and support. Quite the accomplishment, considering Yoo knew nothing about cooking—or English, for that matter—when he first arrived here.

His first couple of years were spent learning the language. And, because he had to eat, he began to cook. But that sparked an interest and led him to enroll in NAIT's Culinary Arts program. As soon as he graduated, he went to work at Sorrentino's.

Despite his age, he's an award-winning chef; he won two silver medals at the International 2006 Food and Hotel Asia competition and is frequently described as "the top apprentice in Canada." And he is someone Sung seems to have complete confidence in. "He's extremely good for a young chef. He has a lot of potential to become someone in the future."

As for Yoo, he says that he welcomed the challenge of Bistecca and feels comfortable running it, especially with Sung's help.

He's also quietly modest. "Maybe it's huge, running Bistecca, I don't know. I don't find it hard. I like trying new things, so I welcome the challenge."

Right now, Yoo is simply enjoying it all—and working. He typically puts in about 11 hours a day, six days a week. "I just want to cook all the time." Except at home—there his wife does the honours. ♡



Jan Hostyn

right along with them. I want them perfect. If I can get them to 80 per cent, I'm happy."

His mission is to give his clientele "the best meal that they can have, one that no one else can give them. That's why they come to see you, to Bistecca."

And Sung has very definite opinions on what constitutes the best. Bistecca's carefully set tables, with their pristine white tablecloths, are noticeably lacking in the usual assortment of bottled sauces. Customers even have to ask for salt and pepper. "If you buy a good product, why spice it up? Why ruin the quality of a great steak? It's my job as a chef to season everything perfectly for you. We test everything before we send it out—when it gets to you, it doesn't need seasoning."

He does admit that he has made one concession—ketchup. When Bistecca first opened, there was no ketchup to be found on the premises. "We deep-fry the French fries in olive oil—that makes them healthy yet still taste great. Why would you want to put a convenience food loaded with sugar and salt on

them?" But the customer outcry was too strong, so now Bistecca offers ketchup. Ketchup that Sung makes though—it gives him control over the ingredients. But you still won't find it on the tables.

Sung says that, because he has a passion for cooking, he never feels stress. "I own the job, I don't do the job." Instead, he calculates and plans ahead. "If something goes wrong, there has to be a reason. You figure out what's wrong and you fix it."

But he also admits that something does go wrong every single day. And with an impish grin, divulges that, "Sometimes you just have to go into the freezer to cool down."

So yes, Bistecca is a steakhouse, but Sung believes it's unlike any steakhouse you've ever experienced. There's the rustic Italian menu, there's the focus on healthy, natural ingredients; and there's the deceptively simple but utterly delicious treatment of all the menu items, the beef in particular. Just don't expect the cornucopia of condiments that simply add clutter. ♡

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# Plenty of fruit, but not kiwi

## WINES | NICE LEGS

JAMES WILK  
wines@edmontonjournal.com

DISTANT LAND PINOT GRIS 2007, \$18  
DISTANT LAND MERLOT MALBEC 2007, \$18

New Zealand is a new and blossoming wine region. It's had several consistent vintages that have delivered many quality wines. Typically, though, one expects Sauvignon Blancs and Pinots from the Southern Islands. When I was offered a couple of bottles of their latest vintage, I thought it would be OK, but I was quite excited when one was a Merlot-Malbec blend. This is a common but not typical blend from Bordeaux—Malbec added to offer some extra depth and colour to the Merlot—but I was surprised to hear that New Zealand was trying their hand at that grape. The Pinot Gris was a little more expected but, nevertheless, worthy of a try.

I started with the Pinot Gris. The deep yellow juice showed a hint of oranges and offered up a very relaxed nose with lots of underlying citrus notes. I found the wine slightly acid, moreso than most, but it had a decent body and structure to it. The taste of nectarine was strongest, particularly at the front of the palate, but it disappeared a little quickly for my tastes.

Overall, I found the wine to be a pleasant drink at a more than fair price.

Next was the Merlot-Malbec. This wine showed as a limp, watered down juice with a lighter colour than one would expect. But with a good sniff of the odour, I

was drawn to close my eyes and imagine the colours. It sounds completely silly but the nose was intoxicating, partly due to the punch of alcohol but also the earthy undertones. A pleasure to smell but what of the taste?

I found the wine to be quite tart and loaded with tannins. Slowly the overreliance on tannins fades and it offers up deeper flavours of spice and leather. These flavours linger for quite a while.

I found this wine to be one of dueling personalities. Limp colour and weak start with tremendous nose and flavours towards then end.

Again, for the price, worthy of a try. I do look forward to seeing what the future holds for this winery. ▽



## FOOD NEWS! DISH WEEKLY

### VIVA ITALIA

With the recession coming fast and furious, I'm sure that if you're like me you're looking for ways to put more and more money away into a savings account, and less into your belly. But of course, we are not living in caves here (yet), nor should we eat like we do. Here's an excellent solution—bring your lunch to work. Whether you already do or you never have, here's another suggestion—get your brown bag essentials at the Italian Centre. The centre's selection of fine cheeses, amazing breads, out of this world condiments and delicious cured meats will make you forget about that overpriced deli around the corner from your office, and maybe even the cute server who works there. You'll be the absolute hit of the office with your delicious sandwiches, and you'll be a hit at home with your ability to pay the mortgage, car payments and insurance premiums.

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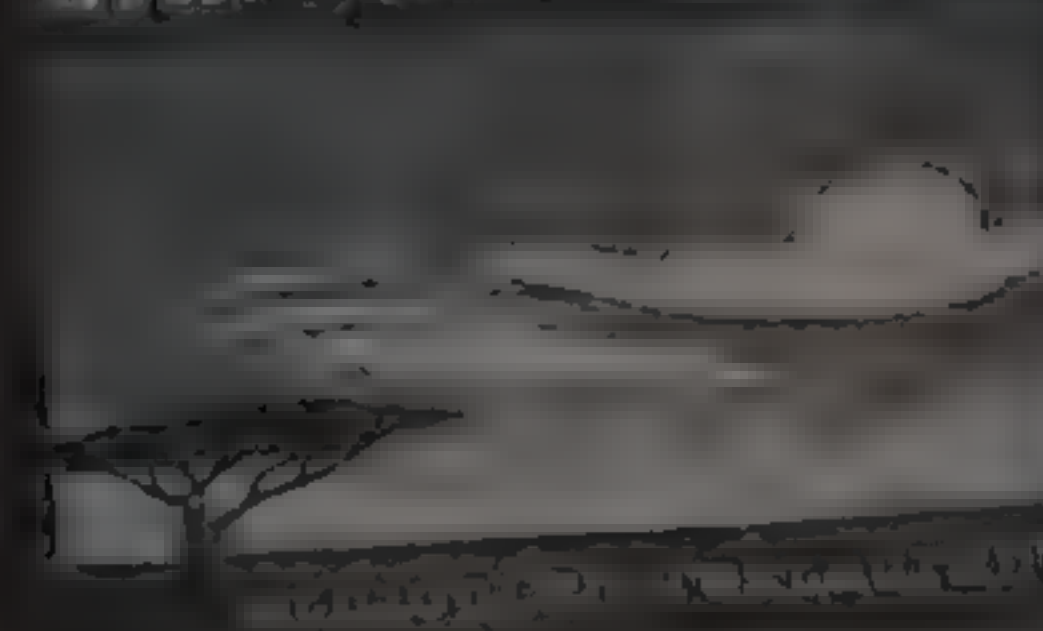
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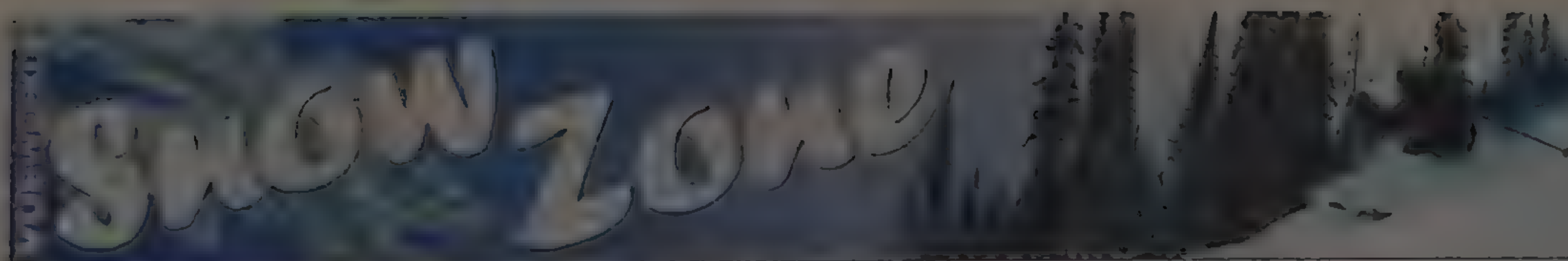
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# Revelstoke rising

Sophomore year is about pedigree, powder and double the terrain

JEREMY DERKSEN / snowzone@vancouverweekly.com

**I**'ve never been here before," says the red coat. Inching to the edge, I peer over a three-metre cliff at giant marshmallows. Skirting the rocky precipice, my friend Vince and I enter the boulder field from the periphery.

The two scouts ahead of us are staking cliff warning signs on **Revelstoke Mountain Resort's** myriad cliffs—over 100 signs and counting, according to Troy Leahey, RMR avalanche forecaster. "We had two patrollers devote about a week to finding and marking all the cliffs they could find in new terrain opened this year," he comments. Even for some who work here this is frontier territory.

Somewhere below is civilization the day lodge that still serves as the main base for the resort (including guest services, cafeteria and gift shop) until construction finishes at the Nelsen Lodge base some time this March. But up here we're christening virgin terrain. "I'm thinking of calling it Boulderdash," red coat quips.

Time evaporates in crystallized snow contrails, sun baking the rocks. We're late for a Sunday afternoon rendezvous and we have to relay a message. I try my cell phone. There's reception, just. I dial RMR base operations. No answer, just a recorded message. Then dead air.

**PARALLELS IN HISTORY**, abridged. In 1885, the famous last spike on the Canadian Pacific Railway was pounded just west at Craigellachie, extending a lifeline over the Canadian Cordillera. It was part of a nation-building exercise to unite east and west.

This fall, RMR turned the final screw on its gondola extension, uniting the base to the top of Mount McKenzie and launching the resort into the record books for longest vertical in North America with 1713 metres. Add the Ripper Chair in North Bowl, and RMR opened the season with 50 per cent new terrain. With each new step, sidecountry and frontcountry become more integrated and accessible.

At 15.2 kilometres, the run Last Spike now officially claims the North American title for longest run. It beats the former champ, Whistler's Peak to Creek, by almost two kilometres. RMR is easily a match for Whistler in other areas as well—terrain, fall lines and powder.

Not that Whistler is the best yardstick, just the one most readily known

## REVELSTOKE

to skiers by virtue of its persistent number one rankings in ski magazine surveys. For variety and challenging terrain, Vince likens RMR more closely to its nearest neighbour, Red Mountain, where "even the most advanced skiers can scare themselves."

Personally I think RMR can bump off Whistler in a few of those ranking categories. For what it's worth, I'm hoping it does.

**VERTIGO. GREELEY BOWL.** Pointed over skis. Torpedo-shaped hut rattled by cresting winds, a black missile hunkered into the mountain, braced against snowy blasts. The in-bounds markers have moved up since the previous year, opening a Death Star saddle so wide it could swallow Nakiska.

Across the new alpine bowl, big lines beckon. We gamble, not sure where they're leading. To the left, the pitch drops below sight line; all that's visible is a runout some 50 or 60 feet below.

Lower down, off the Ripper, the Back Forty glades shunt us repeatedly out to the boundary. Soon it becomes clear it's a kind of skier's reverse vortex. Gravitational drift spirals you away from the middle. The woods get thicker and thicker as we work our way in. To get to some of the best, most challenging runs you have to bushwhack. If you follow the easy lines, they'll spit you out.

At one point Vince is levered across a chute, his skis suspended at tip and tail, bowing in the vacant space beneath his boots. Below him is a short drop into a narrow barrel line buffeted by rock and tree on either side. A technical line that takes guts and skill. No way out but down. This is what the dedicated come for. And they are.

The masses, however, have yet to swarm the resort. In its debut year RMR notched 97 000 visits. This year's prediction is for 130 000. Those aren't bad numbers but they pale next to Whistler's average of over 1.5 million skier visits annually. Perhaps that's a concern for shareholders, but for skiers it's ideal.

**SKI HISTORY** is a living thing here. You can feel it in the mornings when you walk into the Modern café—with its sumptuous scents, earthy wood décor and alpine art on the walls—and run



into tour operators like Scott New-some, the first-ever ACMG certified snowboard guide. There's a vibe at the Village Idiot or the Cabin on a Saturday night. Ski paraphernalia plasters the walls. In almost every nook you'll find lifties, heli guides, ski patrollers and other types of alpine connoisseur.

It's the potential for discovery that attracts them here. But the phenomenon isn't new. Big lines have just become more accessible with the advent of a major investor and the accompanying big lifts.

Revelstoke is headquarters for the Canadian Avalanche Centre, as well as a long skiing tradition stemming back to the beginning of CPR rail service in the late 1880s. In 1891, a small group of transplanted Scandinavian

skiers formed the Revelstoke Ski Club, which now lays claim to the title of the longest running ski club in Canada. (Nelson, BC formed a club earlier but it was inactive for a period.)

Back then, many Canadians still referred to skis as "Norwegian snowshoes." The town was variously known as the "Cradle of Western Skiing" and "Capital of Canada's Alps."

By the 1920s and '30s, Revelstoke was an international hotspot for ski jumping. The town claims several famed North American jumpers including Nels Nelsen, the namesake for RMR's base village.

Hucking one of many soft kick-ers, I imagine Nelsen rattling downhill on splintery wooden planks, feet bound to the hulking boards

with soft leather straps. The snow is dusted with pine needles, the sides of the run lined with spectators in breeches and top hats. But it's all a blur as he launches into the air and thrusts his body forward, flying nearly 80 metres before coming back to earth.

**AN HOUR LATE**, mildly surprised and still vibrating with excitement, Vince and I finally make our afternoon meetup with Ashley Tait, RMR communications manager. During our visit she reports that the first show suite at Nelsen is complete.

Beyond that, a small, carpeted oasis several hundred square feet wide serves as the lodge's sole functional area. There's a small ticket



bathrooms and a rental shop. A futuristic, state-of-the-art ski lift is the technology. The other two things are little but rebar, concrete pillars and steel girders. Off a service road from the main buildings, a series of poles planted to trees indicate where the building will eventually go in.

In 2008, with the economy tanking, RMR real estate sales were lagging and bills mounted. The resort tried to restructure financing but in the end, former owner Don Simpson's efforts failed, and he had to sell to a new family.

The resort is in full swing now, but it's not any easier to sell real estate. That presents a problem for the resort, which is largely dependent on real estate sales for profit. But in a community meeting on February 2 (reported in the *Revelstoke News*), Tom Gaglardi said the new ownership would stand firm.

Gaglardi was cautiously optimistic about the mountain's future, saying that the ownership is "prepared to weather [the economic downturn] because frankly, it's a great product." Last year RMR sold the most real estate of any resort across North America, with \$130 million. This year, skier numbers are up by 14 per cent, making RMR an anomaly in an industry plagued by poor snow conditions.

But he also warned that resort financing is still going to be tight until the economy revives, making major new additions unlikely in the near future. One of the upsides for skiers in slightly lower income brackets is that under the Gaglardis the resort is contemplating offering a more affordable, second-tier real estate product.

Call the banker? Or "Kill the Banker?" Tough choice. The latter, a sidwinding mogul field beneath the gondola, rides like the stock market. Unpredictable, with sudden drops and unexpected obstacles. But when it's ripe, it's one hell of a good time.

**VISION, THAT'S WHAT IT TAKES TO BUILD** the best ski resort in North America. Over 20 years the community of Revelstoke has harboured its dream. Now

it's coming to fruition. But looking ahead in the midst of the current social climate is tricky.

For some perspective, I seek out Greg Hill. An accomplished freeskiier and backcountry touring athlete, Hill set a world record by skiing 50 100 vertical feet in a single 24-hour span—without the assistance of lifts.

Formerly based in Whistler, he now lives in Revelstoke. Why? "The lure of an undeveloped town surrounded by endless ski mountaineering adventures, combined with an unparalleled amount of perfect powder and deep endless winters," he answers. "This place seemed ideal, affordable and comfortable with the deepest, lightest snowbelt in Canada."

The mountains aren't changing. Backcountry enthusiasts will always have a wide range of choice from Mt Revelstoke to Frisby Ridge. Some even skin up the slopes at the resort. And RMR is the only North American resort to offer lift, cat, heli and backcountry riding in one location (although for the time being the heli-pad is still stationed several kilometres from the base.)

The question is, what will happen to that "undeveloped town" over time, now that a major corporation is heading up resort development. Hill is positive but philosophical. "It's brought a lot of new people to town and increased the opportunity for employment. There's nothing wrong with that," he says. "I think the heart of the town still remains. Will it remain forever?"

One thing that hasn't changed is the local talent. There's always been a strong contingent of alpine skiers, he says. But with the new resort, he says, "There is a rise in freeskiers. It will grow an amazing generation of skiers. I can't wait to ski these lines with my kids."

Proof positive: a major freeskiing tour organizer has recently been in talks with RMR to examine the possibility of hosting an event on the mountain. Nothing has been confirmed to date but it's only a matter of time. Hill concludes, "No place can compare with the position of this town."

One more reason why Revelstoke will soon be the dominant ski locale in North America. If it isn't already. ▀

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## CONDITIONS REPORT

### Local

**Rabbit Hill** — 60cm base, no new snow. All lifts and runs open.  
**Saw Valley** — 60cm base, no new snow. All lifts and runs now open.  
**San Ridge** — 60cm base, 4cm of new snow. All lifts and runs open.  
**Whistler Ski Club** — Open.

### Alberta

**Canada Olympic Park** — 70cm base, no new snow. 5 lifts and 7 runs open.  
**Castle Mountain** — 76-157cm base, no new snow. All lifts and 50 runs open.  
**Lake Louise** — 174-194cm base, 24cm new snow. 9 lifts and 125 runs open.  
**Marmot Basin** — 107cm base, no new snow. 6 lifts and 79 runs open.  
**Mt. Norquay** — 85cm base, 3cm of new snow. All lifts and 26 runs open.  
**Nakiska** — 22-108cm base, 23cm of new snow. 5 lifts and 28 runs open.  
**Sunshine Village** — 180cm base, 31cm of new snow. 12 lifts and 106 runs open.  
**Tewatinnaw** — 50cm base. All lifts and runs open.

### B.C.

**Apex** — 191cm base, 17cm of new snow. All lifts and runs open.  
**Big White** — 196cm base, 20cm of new snow. 15 lifts and all runs open.  
**Fernie** — 229-224cm base, 5cm of new snow. All lifts and 110 runs open.  
**Kicking Horse** — 171cm base, 32cm of new snow.  
**Kimberley** — 104cm base, no new snow. 5 lifts and 77 runs open.  
**Mt. Washington** — 212cm base, 28cm of new snow. 3 lifts and 58 runs open.  
**Paseo** — 59-110cm base, 21cm of new snow. All lifts and runs open.  
**Powder King** — 148-352cm base, 18cm of new snow.  
**Red Mountain** — 194cm base, 10cm of new snow. All lifts and runs open.  
**Revelstoke** — 101-236cm base, no new snow. 5 lifts and 52 runs open.  
**Silver Star** — 155-203cm base, 20cm of new snow. 12 lifts and all runs open.  
**Sun Peaks** — 139-175cm base, 14cm of new snow. All lifts and runs open.  
**Whistler/Blackcomb** — 224cm base, 82cm of new snow.  
**White Water** — 238cm base, 31cm of new snow.

### U.S.A.

**49 North** — 188-269cm base, 40cm of new snow. 4 lifts and 70 runs open.  
**Big Sky** — 152-228cm base, 17cm of new snow. All lifts and runs open.  
**Crystal Mountain** — 155cm base. 7 lifts and 45 runs open.  
**Great Divide** — 101cm base. 7 lifts and 80 runs open.  
**Lookout Pass** — 231-338cm base, 45cm of new snow. All lifts and runs open.  
**Mt. Spokane** — 137-244cm base, no new snow. All lifts and runs open.  
**Schweitzer Mt.** — 241-305cm base, 18cm of new snow. 8 lifts and all runs open.  
**Silver Mt. Resort** — 170-264cm base.  
**Sun Valley** — 81-172cm base. All lifts and runs open.

All conditions accurate as of Mar 18, 2009.

# Sundre's Nordic secret

DAVE BUCHANAN / [daveb@vancouverweekly.com](mailto:daveb@vancouverweekly.com)

When it comes to Nordic skiing destinations in Alberta, the usual suspects—Banff, Lake Louise, Canmore, Jasper—seem to have a lock on our wintry imaginations. And no wonder. These places offer extensive trails, terrific scenery, almost guaranteed snow and luxurious accommodations.

All of which is fine, if you can afford it. But there are other options—smaller, less well-known places that have the same snow and scenery, the trails without all the trappings and perfectly comfortable (if sometimes rustic) lodgings—all for half the price of the fancypants mountain resorts.

The **Bearberry Nordic Centre and Cabins**, in the rolling foothills of the Rocky Mountains near Sundre, Alberta (a three-hour drive from Edmonton) and a recent discovery for me, is one such place. Our family paid a visit a few weeks back, and what a curious little gem we found.

Bearberry calls itself a Nordic Centre but this label doesn't quite capture the unique feel of the place. "Nordic Centre" suggests ski clubs, legions of volunteers, loppets and the like. In fact, Bearberry is a private working farm (beef, mainly), with a handful of cabins for rent throughout the year and about 35 km of cross-country ski trails in the winter. The Nordic Centre is a sideline to the main farming operation, and, as a result, it has a kind of home-grown, off-grid feel to it.

Current owners Adrian and Inge Klis, originally from the Netherlands, bought the place 15 years ago. While visiting Alberta on a holiday they fell in love with the landscape around Sundre and decided they wanted to make a new home there.

For the Klises, the transition to life in rural Alberta wasn't always easy though. They were city folks,



## NORDIC GETAWAY

who spoke practically no English, and they had never cross-country skied in their lives. Yet they found themselves the proud owners of a small Nordic Centre.

In the early years, winter was a quiet, isolated time on the farm, so Adrian and Inge embraced the

Nordic Centre concept as a way of socializing, getting to know their neighbors and improving their English in the bargain. A handful of Nordic enthusiasts would venture out to Bearberry on weekends and soon skiing became a communal activity and an initiation into Canadian culture.

Meanwhile, Adrian and Inge began to learn the business, picking up the basics of trail maintenance and groom-

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ing. Adrian also began to expand the operation. When they bought the place, it featured a single cabin. Over the years, Adrian has added eight more cabins and expanded the ski trails.

Visitors come from across the province, but not in hoards exactly. Promotion of the place is low key. They have a basic website (bearberrycabins.com), and rely mainly on word of mouth. Adrian admits the cross-country skiing business is no great money maker for them, but he has other reasons for continuing it. "I like to meet people, to socialize, and to be outside, to work. This is why we do it. Not to get rich."

**WE ARRIVED AS THE** sun was setting in an orange blaze on a Friday night, and I admit that our first impressions were a bit dodgy. The Bearberry road sign had seen better days, the trails

hadn't been groomed in a while and the disheveled biathlon range looked like it hadn't been used since the Calgary Olympics. Our hearts sank a bit.

But we were worried for nothing, it turns out. When he saw that we were keen skiers, Adrian offered to groom the trails for us the next day. I was skeptical, but sure enough, early the following morning I met him in the meadow; he was out with his snowmachine setting tracks before most of his guests had had their first cup of coffee.

This kind of hospitality, we learned, is part of the deal at Bearberry. The services might strike some as minimalist, but ask for something and you'll probably get it. When I told Adrian that our snow tire-less city car could barely make it up the hill to our cabin, and that we were concerned about driving up and down between the main trails

and our cabin, he track-set a ski trail practically from our door through the woods to the main trails so we could ski back and forth.

The actual ski trails offer a bit of everything for the classic enthusiast: some pleasant up-and-down runs through the aspen forest, a pretty meadow loop and a lovely trail along the top of the James River valley. Only about 15 km of trails were track-set when we were there, but plenty more had been skier-made, and Adrian would have set more if we'd asked.

**OUR CABIN WAS ALSO** a pleasant surprise: spacious, bright, practically new and a steal at \$150 a night. The accommodations at Bearberry span the rusticity spectrum, from tiny shacks sans running water (mainly for summer use), to spacious family-sized cabins like ours, with modern kitchens, Jacuzzi tubs and satellite TV.

What's most impressive about the layout of the place is the way most of the cabins are spread out, not clustered together in an orderly compound. Our Eagle Cabin, with a stunning hill-top view, was a five-minute drive from the main office—at night, while out stargazing, we could just make out the lights of the next closest cabin down below us.

It didn't take us long to realize that the slight air of dilapidation about the place (trail signs falling off, a variety of disused out-buildings) was, in fact, a disguise meant to scare off the fancypants set.

But for those who can see past the beard, Bearberry offers a picturesque, unpretentious, and inexpensive Nordic getaway experience. It's the kind of place you almost don't want to write an article about, for fear of letting too many people in on the secret. ▽

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### Marmot Basin

Up at Marmot Basin, snowfall was lacking in late January, but since then the weather gods have been providing steady snowfalls with great frequency. As of last weekend, the mid-mountain gauge showed a base of 103 centimetres, well above my marginal base meter at Marmot. For me anything over 65 cm is good and when you get above 100 cm and there's 1-3 cm nightly to keep it fresh, ski conditions are fantastic.

Next week, March 23 - 27, the K2 Western Canadian giant slalom and slalom ski championships will be held at Marmot. If your favourite run is Show Off, you will have to forgo it during this time because this is where the race course will be set up. But at least you can go and see how that terrain can be used at high speed by up and coming racers.

On the first weekend in April, the Easy Rider Snowboard Cup is returning for its 22nd year. For those of you keeping track, this is the longest running snowboard event in Canada. Unlike other events that are mostly about competition, this event is much more about fun and good times on the slopes.

There's a banked slalom event, a boardercross and a park style event. Entry fee is \$25 and that includes a coveted event t-shirt. And just like a fun event should be, the biggest party will be Sunday afternoon on the Caribou Lodge deck where the prize box will be overflowing. The easiest way to get in on the fun is to call Easy Rider at 780.413.4554. ▽

### Castle Mountain

Recently, southern Alberta's Castle Mountain Resort has been getting daily snowfalls and the slopes are in prime condition for spring skiing and partying. This weekend on Saturday, March 21 the resort is hosting its annual King of the Castle dual slalom followed by a party and dance in the day lodge with a live performance by Suite 33.

On Sunday there'll be a public viewing for entrants in the second annual Powdertaes Film Festival. This festival is open to anyone as long as you are not a professional filmmaker, producer or director. There are several categories including action, drama and bloopers, so you can be sure this will be a raucous time. With a maximum time limit of five minutes, there should be plenty of variety. Get out and have a look. Or better yet, with everyone busy in the lodge the slopes will be all yours.

If you have some extra cash around because you pulled out of the stock market last summer, you may want to think about purchasing a lot at Castle Mountain. Recently, two new lots have come up for purchase. If you're looking to build a ski-to-your-door dream home, this would be the only place in Alberta. Not only is Castle fantastic in the winter, during the offseason this is a great place to kick back and relax without the mega resort people crunch. ▽



# Are you goofy?

## Adjust your board stance to your riding style

### BOARD TIPS

As humans, we want to be comfortable. We've managed to invent things to make us relatively comfortable in the most uncomfortable situations: shammies for bikers' bums, neoprene for cold surfing, caffeine for boring morning meetings and adjustable bindings for snowboarding. But one of the biggest mysteries to a burgeoning boarder is just where to put those bindings to be comfy in a sport

known for its unforgiving face-plants and breathtaking butt checks.

While it's entirely a manner of preference, you don't really know what you prefer until you've spent some serious time in the snow. Before you can do that, stand on your binding-less board wearing your boots. Stand in a bit of a squat and see how comfortable you feel. Your feet should be slightly wider than shoulder width—have someone push you to find if you're stable. If you tip easily, widen your stance. Look at where your feet are and mimic that distance when you attach the bindings.

If you're unsure which foot to angle forward, wax your floor, put on some clean socks and do a running slide across it. If you don't like housework, go play on an icy street. The foot you automatically put forward in your slide is your front foot. This one will be angled more than your back foot—details on that later.

The three basic measurements you must choose are stance width, setback and angle. The width of your feet affects your board control, which is why it's a good idea to get a buddy to push you when you're choosing how you want to stand. The wider your stance, the more stable you are—so if you want to be a jib master, spread your feet. If you'd rather scream down a badass fall line, a narrow stance is less stable but allows you easier turn transition.

Once you pick whether it's park or piste, think about powder. The best board control comes with a zero or centred stance. Use the default holes on your board—they're usually set about

25 millimetres behind the true centre of the board.

If you're planning to carve your merry way through miles of vertical, set them back an inch. This lets you ride deep powpow in a more relaxed stance—without worrying about ass-over-teakettle nosedives. Too far back and you won't be able to turn, however. You'll be more worried about eating tree without turn control, so play with your setback once you're good with powder at default.

**THE BIGGEST BINDING** question is how much to angle them in relation to the toe side of the board. In general, a binding angle is about 15 degrees or less, but getting a better angle on the situation will make you a better boarder.

The stance usually recommended by instructors and suitable for most purposes is the forward stance: the front foot is angled roughly 15 - 21 degrees and the tail foot at 0 - 10 degrees.

The crappy thing about this stance is the wacky way it feels going reverse. It

hurts your rear knee and feels like purgatory—you're not completely backwards but rather somewhat sideways in a slippery half-reverse position. Not cool. This can be compensated for by just getting used to it, or by choosing the duck stance.

No longer exclusive to those with beaks, the duck is a great trickster stance, removing the forward bias altogether: both feet are angled outwards in opposite directions. But before your groin gives an involuntary groan, the angles only need to be about 10 degrees different: between 30 - 0 degrees for the front and between -1 to -20 degrees for the back. For example, the front at 18 degrees and the rear at -6 degrees is pretty laid back, while 15 degrees front and -15 degrees rear—a mirror stance—is more aggressive, allowing a rider to be completely reversible.

The smartest way to learn how to ride is to play around. Bring your screwdriver and assess your angles. When it feels good, do it. ▽

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# You oughta be in pictures

**POLAROID**s proves to be more than just an exploration of Lukacs' process

ADAM WALDRON-BLAIN / adamwb@vnewweekly.com

Although his painting-centred practice includes a variety of works, Attila Richard Lukacs is best known for his large-scale paintings. His scenes of nude or semi-nude skinheads, workers and soldiers are known internationally, and these form the backbone which **POLAROID**s: Attila Richard Lukacs and Michael Morris is built around. Only a handful of these are hung, representing Lukacs' current practice as well as a few examples of his past works from the late-'80s and '90s. They are surrounded by too many Polaroid photographs to count, Lukacs' studies, reference materials and experiments, painstakingly grouped together by Michael Morris.

The main function of the Polaroids is to develop a two-way relationship with the paintings, not entirely unlike what we might imagine their relationship is inside of Lukacs' studio. Lukacs' paintings are in part assembled from these Polaroid studies, each containing just one or two figures, with his large canvases containing figures found in several photos, often presented here close by. At its simplest level, then, Morris' archive gives us a view of Lukacs' process which we might otherwise miss.

But the number of Polaroids is overwhelming. As a simple archive, the collection of photographs seems like it would be of little interest aside from instructing us about Lukacs' techniques, and indeed the huge number of 12-photo grids can seem impenetrable. The images have a kind of sameness, a uniformity which is to be expected as we watch a time-lapse narrative of Lukacs asking his models to perform variations of each pose until he finds just the one that he needs.

Although this sameness can make the Polaroids difficult to appreciate, at the same time it is quite fascinating. Although the models are often naked, they bring a kind of uniform with them even without clothes. Even when they stray from his favourite skinheads, the figures carry parts of their subcultural identities with them in their haircuts, their visible exercise regimens and the props present, whether a hoodie or a pair of boots. This individualized authenticity of the model expands the functioning of the paintings, where we can see the same figures transposed into larger scenes and made sure of themselves by the uniqueness of their painted body.

**LUKACS' PAINTINGS** are delicately balanced between logical unity and a jarring

VIZ ART

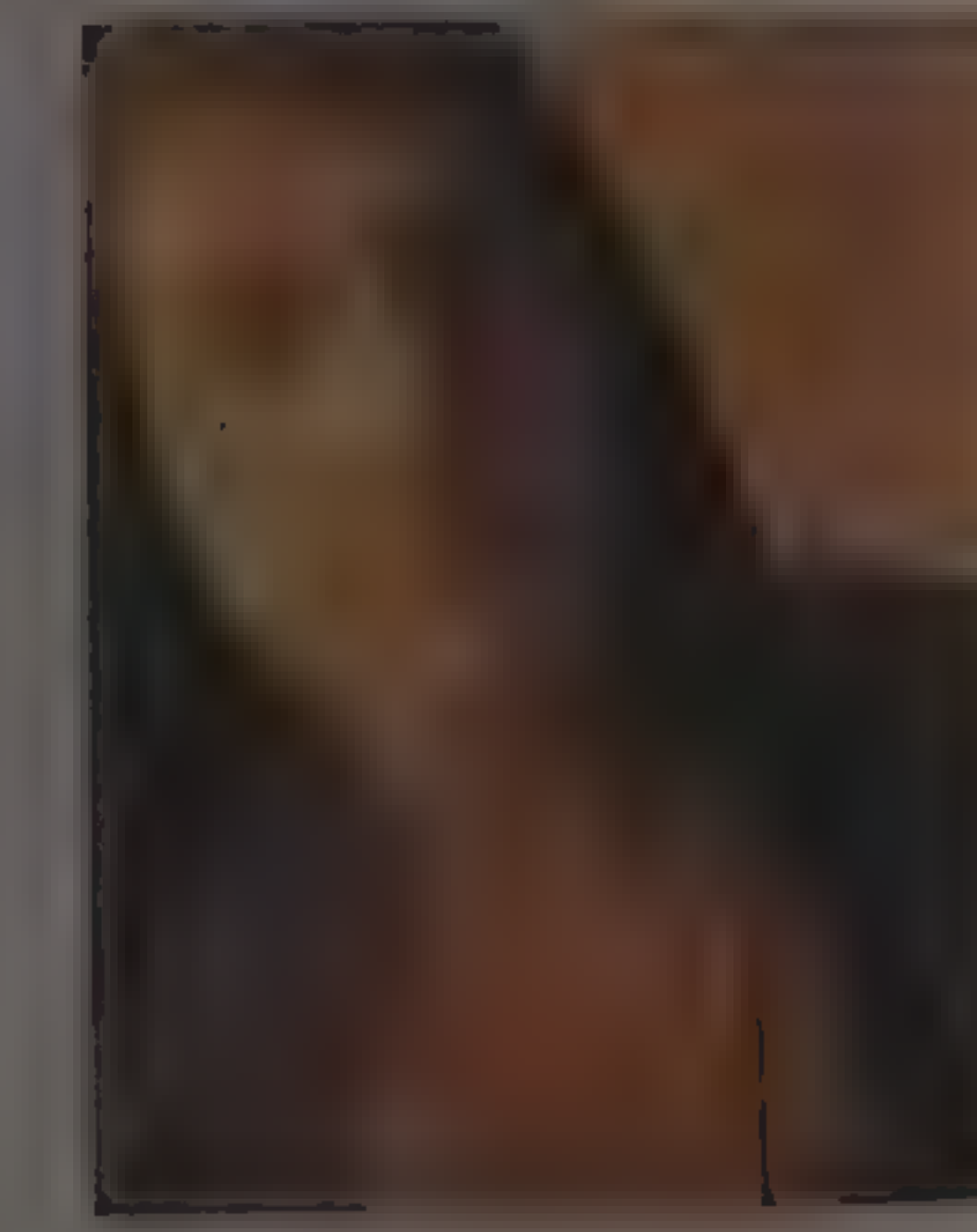
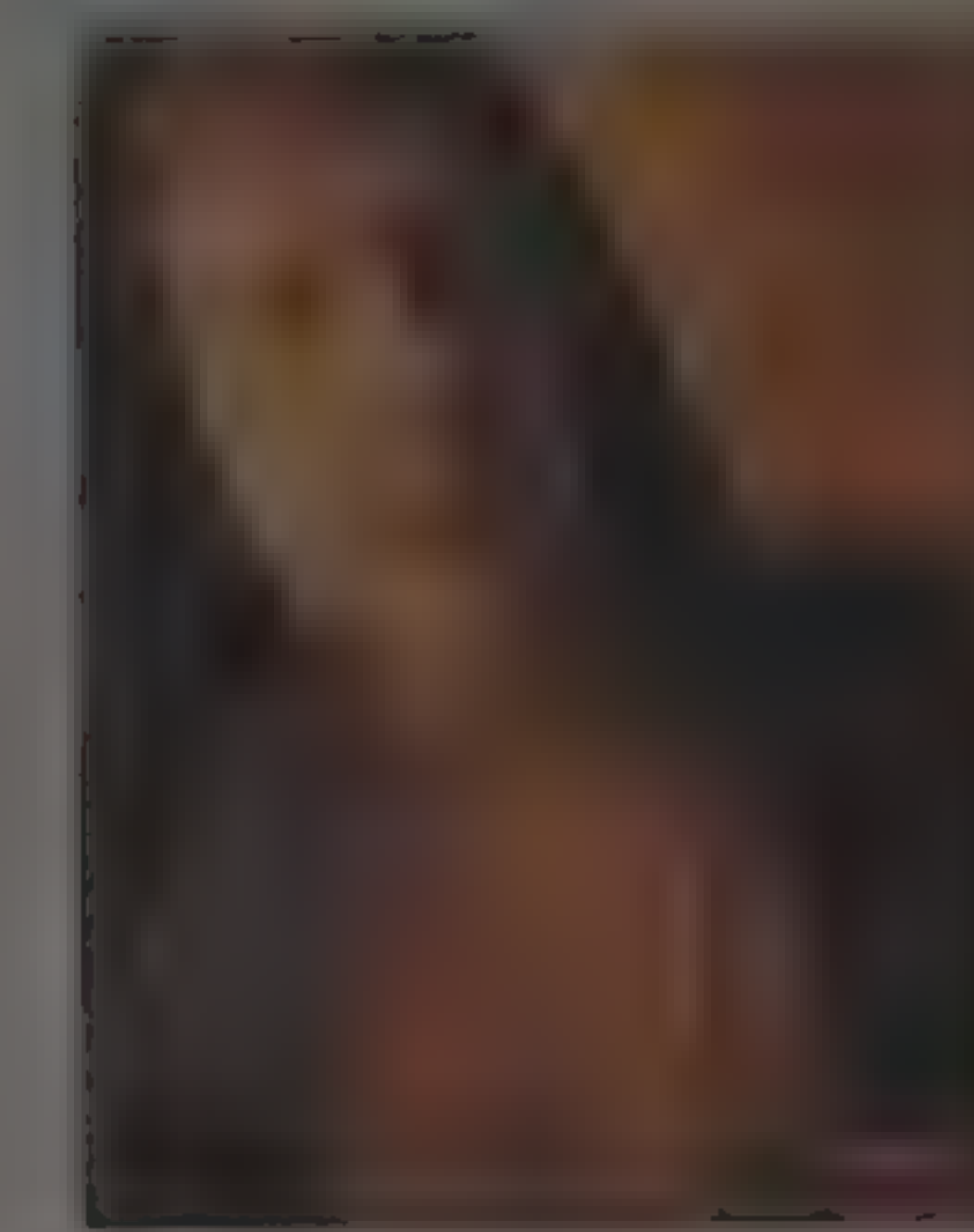
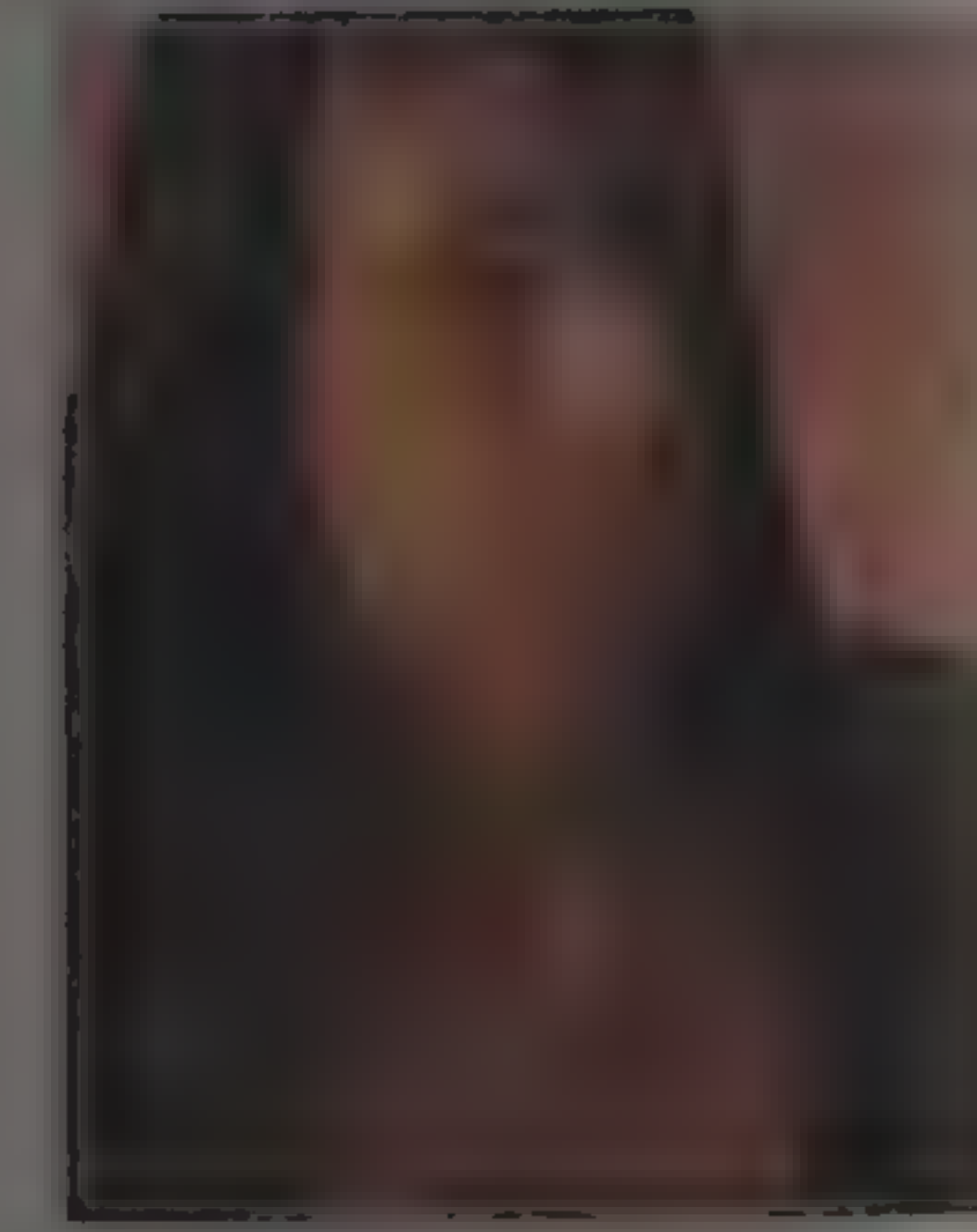
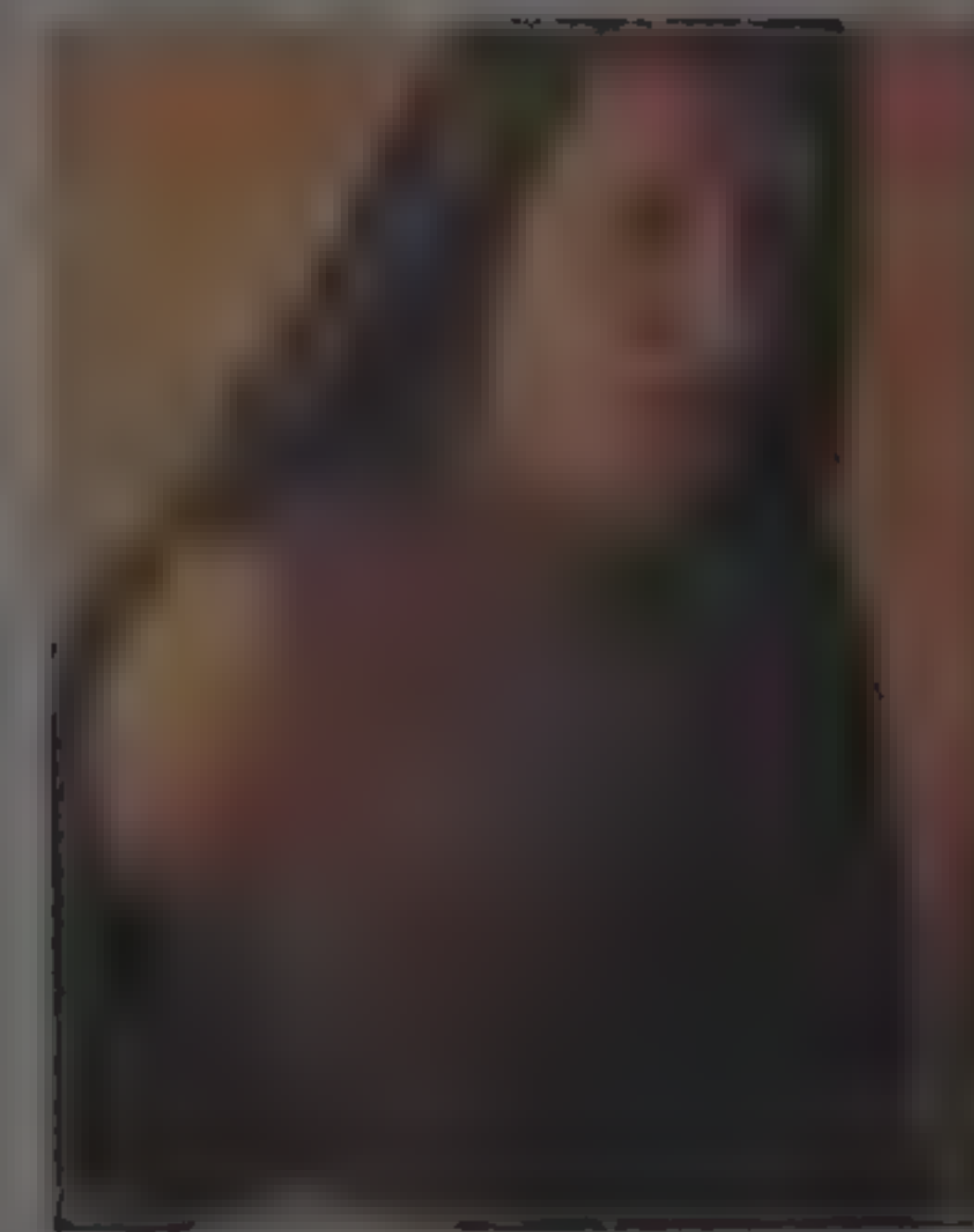
## POLAROID

WORKS BY ATTILA RICHARD LUKACS  
COLLECTED BY MICHAEL MORRIS  
ART GALLERY OF ALBERTA (10230 JASPER AVE)

sense of the unreal, and each one contains several layers of reality that we understand separately as we experience the work, starting with Lukacs' most clearly visible artifice in his paint and in nonsensical or non-naturalistic elements in the paintings, as he invokes a flock of flamingoes or floating text in "Camouflage." The central figures of the paintings are where most of this complexity lies, as we are forced to reconcile the presentation of these figures, which exist between the heroic nude and the salacious, perhaps pornographic photograph, with our ideas of what the subcultural aesthetic they carry with them represents, as well as what they are doing.

Beyond this play of sex and violence, explicit or implicit depending on the painting, the Polaroids present another tense level of fiction. Separating the figures from their unreal surroundings and isolating them, their sense of exaggerated, muscly masculinity is changed significantly. In the paintings, despite their performances, the figures often seem curiously unaware of themselves, as to permit too much self-reflection would be to endanger their value as either fascists or pin-ups, by allowing just a touch of what is perceived as a femininity into their sealed-off, painted realities. Instead, their situations and actions seem routine, despite their nudity and sometimes absurdity, and Lukacs leaves his subjects with their grim facial expressions which are themselves a part of their uniform, a kind of posture of hardness and authenticity.

In the photographs, however, we not only see this exposed as a fiction, but we see another construction of Lukacs' models, this time much less sure of themselves, their authenticities even more dangerously held. Play acting with wooden beams as guns and dressing in costumes is at once antithesis and integral to Lukacs' heroic/erotic masculinity. But the extent of the performances and their motives are very unclear, as the photographs imply one last reality, that of the model outside the studio, which we can only imagine. It is impossible to determine what part of their social performances, beyond the artificial world of paint, is this kind of pretending and what parts are backed by conviction. ▼





# When the *Sublime* isn't sublime enough

*A Sense Sublime* at the AGA looks at Canadian painting pre-Group of Seven

SARAH HAMILTON / [sarahh@vancouverweekly.com](mailto:sarahh@vancouverweekly.com)

The sense of the sublime in Canadian landscape painting often defaults to the Group of Seven, with little attention being paid to 19th century Canadian painters who were really more contemporary to the idea of the sublime. The "sublime," as theorized by Immanuel Kant, is the sensation we get when our sense of personal scale is obliterated. No matter what you're looking at, it is considered a negative feeling, because though you may be in awe of the landscape (and it usually is a landscape you're looking at), you realize that it's much bigger and grander than you. You start to get the sense that your role in the world is quite insignificant in the scheme of things.

*A Sense Sublime*, now on at the AGA, looks at this notion of the sublime in art and how it was used by 19th century Canadian painters to try and express the Canadian landscape. The drawback of their style of painting was that it was based in British

tradition and cultivated for the British landscape. Frederick Marlett Bell-Smith's "Above Lake Louise" is almost unrecognizable as such, where as Adolphe Vogt's "The Approaching Storm" captures light similar to Sylvain Voyer, but without the contemplative awe of Voyer's work. There's a landscape by John Singer-Sargent, simply titled "Landscape" that hints at the hasty brush work that would characterize later landscape painters. Here, in this quick watercolour sketch, we not only get a sense of the sublime, but of the weather, the terrain, the temperature outside.

However talented the artists are in this exhibition, Canadian audiences will have difficulty connecting with it because the style is so estranged from how we now imagine Canada to look. It truly characterizes a Canada without identity, something which we have always struggled with, and I sense landscape helps us make that identity. The Group of Seven helped construct an

image of Canada, which, though flawed, has contributed to our overall self-identification as the cold and harsh wilds of the north. There is a fierce pride in being able to say you come from a climate so extreme and magnificent that it is unimaginable. Consider how we engage each other and visitors with comments about the weather. This is part of our identity that the Group of Seven helped construct.

**LOOKING AT THESE WORKS**, which are so easy on the eye, so traditional, so mundane, we consider that a contemporary audience has little new to learn from these works. However, I think curator Shane Golby positions the paintings strategically. Other exhibitions in the AGA include a retrospective of Sylvain Voyer and a polaroid exhibition by Attila Richard Lukacs and Michael Morris. These works all draw on the history of art for formal inspiration, though each artist uses tradition to create something new, interesting,

and at one time, edgy.

*A Sense Sublime* is a call to action, in many ways. A call to action against the boring, the dull, the inarticulate and stale art forms that we drag along in the name of tradition. It is a cautionary tale of what happens when art becomes too institutionalised and regimented. And it is a reminder that new ideas can be born in some of the most ordinary places. It is also a reminder of the respect, if subversive, that we carry for our past. It speaks to the intelligence and spirit with which we approach art in this country.

Over the past few years we've witnessed an innovative use of space in the city, from the opening of the ARTery and the Hydeaway to major installation exhibitions such as *The Apartment Show* (2007) and *The Bathhouse* exhibition (2008). In 2007, my colleague Mary Christa O'Keefe expressed concern for the quickly disappearing living, working and exhibition spaces that artists

and arts organizations were dealing with. Nearly two years later, we see a community which has taken control of this issue, which has appropriated empty and underused spaces to create new works of art in a manner not quite

done before. These are exhibitions that add a sense of the personal experience to decrepit and mammoth concrete structures, in their own way creating a sense of the urban sublime.

Curator Shane Golby does an excellent job of contextualizing the experience of picturesque

artwork within the 19th century. It is imperative to bring this experience into the 21st century, into Edmonton, in to this context. Historical analyses are important to an arts community, as they make connections and revisit simple questions of its audience. When was the last time we encountered contemporary art that evoked this sense of the sublime in us? ▽



# Completely nude

ADAM WALDRON-BLAIN / [adamwb@vancouverweekly.com](mailto:adamwb@vancouverweekly.com)

Art-historical referentiality is a crucial part of Attila Richard Lukacs' paintings, and next door to *POLAROID*s the AGA is showing *Leaving Olympia*, an historical examination of the nude. In particular, the smaller exhibit shows us something of the way artistic portrayals of heroism and eroticism have changed, especially in the last century-and-a-half. Despite warnings that the content may not be appropriate for all children, *Leaving Olympia* is clearly structured as an educational show, packed with informative didactic panels, and seems like it is in part intended to function as support for Lukacs' work.

*Leaving Olympia* begins with an explanation of its title as a reference to Manet's famous work, and a discussion of the way that the nude changed during the century after its 1863 creation, through modernist and then feminist reimaginings. And the show presents to us a few examples of this, with a few 19th century paintings to set the stage and work by Rodin which serves as a bridge to the 20th century. But despite the importance ascribed to this period, the bulk of the rest of the work seems to come from afterward, so instead of seeing the changes wrought through the 20th century, we can only see their results, especially with the feminist work exhibited, which is drawn largely from the '80s and later. A few photographs and drawings are present from



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**LEAVING OLYMPIA**  
UNVEILING THE IDEALIZED NUDE  
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the '30s and '70s, but their relationship to this change is inexplicit and their example definitely incomplete.

The more contemporary work is more successful, and viewed as

less of an historical overview and more an exploration of Lukacs' contemporaries, the show is more successful. But it is hard for a collection like this to really seize the imagination, despite the mood lighting, because one cannot help but feel that the work has been selected more for a sense of completeness than for its own merit, no matter how good it may be. ▽

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# Out of the cold

## Sharplin makes his Shadow debut

Photo: Shadow Theatre / Photo: Shadow Theatre

Scott Sharplin's first work with John Hudson wasn't on a play. Rewind back to 1998—when rewinding was a thing people did—and we find Sharplin working at the Alternative Video Spot, owned and operated by a certain Shadow Theatre artistic director.

"That's how I first met him: hanging around the video store, having conversations about theatre and such, and kind of formed a professional relationship that went beyond the video store," Sharplin explains. "I would write stuff and send him stuff, and he would let me know if he was interested in it or not."

The friendship proved beneficial for both men: Hudson has helped Sharplin develop a number of scripts over the years, even if they didn't

PREVIEW

THE MAR 18 - SUN MAR 23  
**A YEAR OF WINTER**  
DIRECTED BY JOHN HUDSON  
WRITTEN BY SCOTT SHARPLIN  
STARRING TRACY PENNER, GARETT ROSS  
VARSCONA THEATRE (10329 - 83 AVE), \$17 - \$25

quite fit into Shadow's mandate, and now Sharplin has given Hudson the freshly-penned *A Year of Winter*.

"The first couple of times, it was like 'This is a great script now, but it's not for us,'" Sharplin explains. "He encourages that play to develop, and if it develops in a different direction than what his mandate is [for Shadow], then we have to let it go."

*A Year In Winter* is the local playwright's first script to see a full Shadow production, and follows Alice (Tracy

Penner) as she searches for Terry (Garett Ross), her missing love and an unstable visual artist attempting to decode his own forgotten past through art. Masks play a prominent role: plot-wise they "become part of the world" surrounding Terry, and let the show's only two actors become a stable of other characters in a different way.

"Modern audiences are used to seeing one actor play multiple parts," he explains. "Especially Edmonton audiences, they see Fringe shows like that all the time. The masks are a slightly different way of doing that."

**WRITING ART** about artists seems to be a Sharplin thing: I should mention that he's looking much more clean-cut than last time Edmonton audiences saw him, in the frazzled black hair and pastel-white face of *Inferno Sonata*'s August Strindberg, a one-man one act he wrote and performed about the half-crazed Swedish playwright. Earlier this year, his melodrama *Black Hearts in the Green Room*, which ran at the Walterdale, centered on a group of actors besieged by theatre ghosts. With *A Year of Winter* following suit, Sharplin has started to notice his own trend.

"It seems to be a motif for me," he shrugs. "Write about what you know, I guess. Most of my friends are artists of some variety, and I'm an artist, so it's familiar to me. But I think a lot of people, non-artists, look to artists to understand something about themselves. I don't know if it's a cliché or the truth that art reflects who we are, so I think that a lot of people see in those artist's stories some narrative that they can relate to even if it's the sort of crazy artists."

This show marks Sharplin's first professional production in Edmonton (he's had a couple of pro-runs in Calgary). Independent work or community theatre are the usual gigs: *Inferno Sonata* was Sharplin's own production, and he spent a few years as the Walterdale's Artistic Director. That said, it doesn't seem like the leap onto a professional stage has been a difficult one; Sharplin's biggest observation seems to be just how condensed the process is, as opposed to the "rehearse when we can, for months on end" method of community work.

Having his first hometown production run in the hands of a longtime collaborator probably doesn't hurt his comfort level.

"A lot of directors would look at one script and go, 'Yeah, this is nice but it's not for us' and then, 'Off you go, find somebody else.' John's a lot more open-minded than that," he says. "John really likes to shake things up, and maybe in a way he was looking for something less conventional. I was writing for what I thought Shadow would want, and finally I sat down and wrote this mostly just for me, and this is the one." ▽

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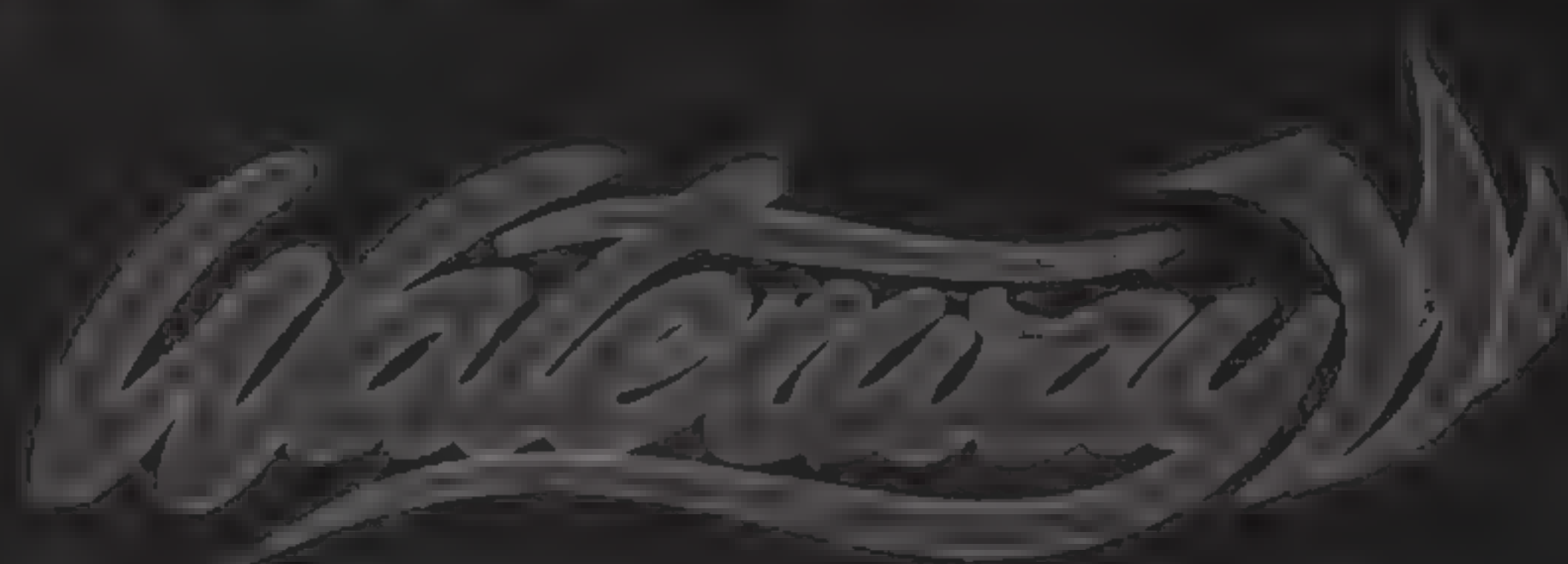
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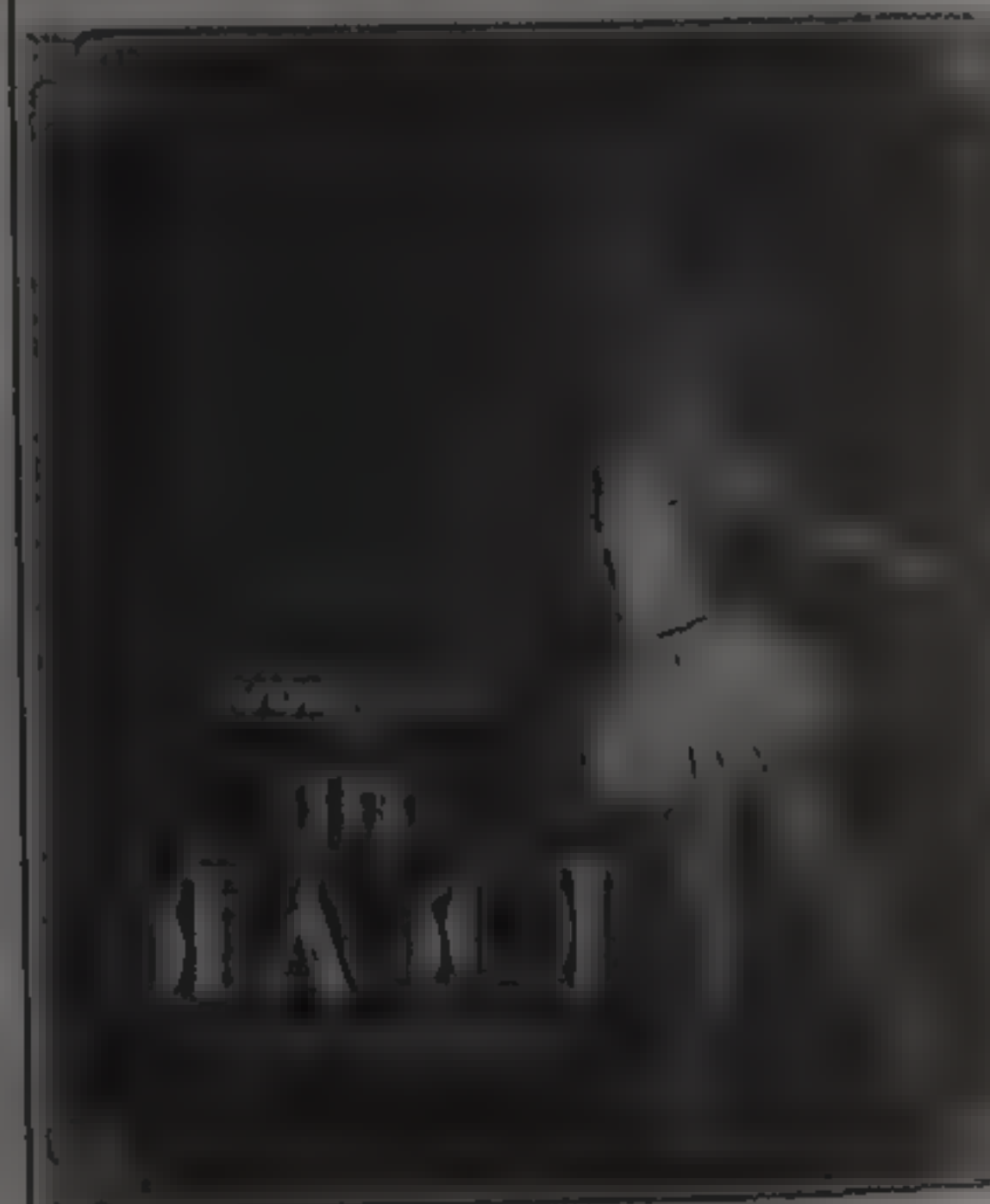
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## You may be right

*Doubt's* stellar cast keeps its questions shrouded in ambiguity

PAUL BLINOV / blinov@vancouverweekly.com

**'S**ometimes things aren't black and white ... And sometimes they are" goes one exchange in *Doubt, a Parable*, John Patrick Shanley's compelling study of suspicion and certainty. The story's currently riding the wave of success that follows a Pulitzer Prize win (and a movie adaptation), and the Citadel's production of the acclaimed script is an effective version, if a little back heavy.

*Doubt* isn't a heavy, dutiful march through questions of morality, instead setting them up for us to decode in an engaging, efficient story, that's over in 90 minutes but runs itself deep into ambiguous shades of gray. Set in a Bronx church school (here, on a revolving stage), icy principal Sister Aloysius (Lally Cadeau) begins to suspect that a younger priest, Father Flynn (John Ulyatt) may be abusing the school's only black student. It's 1964: as a nun, she can't go to a superior on speculation alone—her word won't go far in the church's mostly male hierar-

REVUE

UNTIL SUN, MAR 29

### DOUBT, A PARABLE

DIRECTED BY TOM WOOD

WRITTEN BY JOHN PATRICK SHANLEY

STARRING LALLY CADEAU, JOHN ULLYATT,

CLARICE ECKFORD, KAREN ROBINSON

CITADEL THEATRE (9828 - 101A AVE), \$50 - \$75

chy—so along with the impressionable Sister James (Clarice Eckford), she begins a private campaign to remove him from the school.

Shanley's script is adept at dancing around the issue, dropping hints and casting suspicion without leaning too much to one side: there are so many explanations and possible clues scattered about that I doubt any audience would be unanimous on Flynn's guilt. As he's the new, friendlier face of the church, Aloysius' suspicion could simply be a case of the old guard fearing the inevitable change that looms, but Flynn doesn't seem completely clear: though we never see him do any wrong, as the story unfolds, suspicion

certainly emerges.

The script is stripped of any excess that could cast favour into either corner without offering something for the other side. It's also deceptive in its depth: there's plenty of humour, often stemming from Aloysius' unbending will and archaic beliefs—at one point, she ridicules adding "Frosty the Snowman" to the list of Christmas pageant songs as overly paganistic. If anything, *Doubt* seems back-loaded, with most of the influential details coming in the last third or so.

**STILL, IT HELPS** that the two polarizing figures are played by the Citadel's veteran stagegoers. Lally Cadeau's Sister Aloysius is made of Old Testament stuff, an iron nun willing to step away from God in pursuit of what she deems evil. Cadeau plays her with a cold determination, but that unfaltering can be taken as fiercely committed to goodness or archaic and desperate.

Ulyatt's Flynn is a charismatic fellow: he gets a little shifty when he's backed into a corner, but played with the utmost care. Given Aloysius' unbending drive, he's the one left to keep things ambiguous to an audience, and he expertly lends himself to both acquittal and condemnation.

Clarice Eckford is excellent as their torn go-between, a young nun caught between her superior and Flynn's newer, more friendly ideas that sit far better with her sunny disposition. But the issue itself shifts in the last third as Mrs Muller, the boy's mother, proves to be the crux that makes *Doubt* work. Played by Karen Robinson far more emotionally than the others (except maybe Sister James), she manages to blur the right and wrong of the entire situation in a single appearance, altering the "right" and "wrong" of the situation.

The finale leaves the truth shrouded: Shanley has said that the second act of the play is supposed to take the form of a discussion in the bar or the drive home afterwards, and I'm certain that's exactly right. It will probably confirm every audience member's suspicions, one way or another. But not without a doubt, and that's the point. ▼

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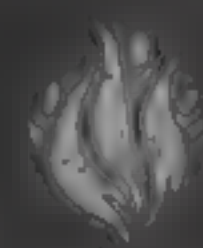
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## ILLUMINATIONS

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## RESEARCH COLLABORATORS PANEL DISCUSSION

Presented by

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Screenwriter: Daphne Viskochil (Toronto, ON)

Director: Heather Beth Graham (Edmonton, AB)

### CATALYST THEATRE

Artistic Director: Jonathan Chaffin (Vancouver, BC)

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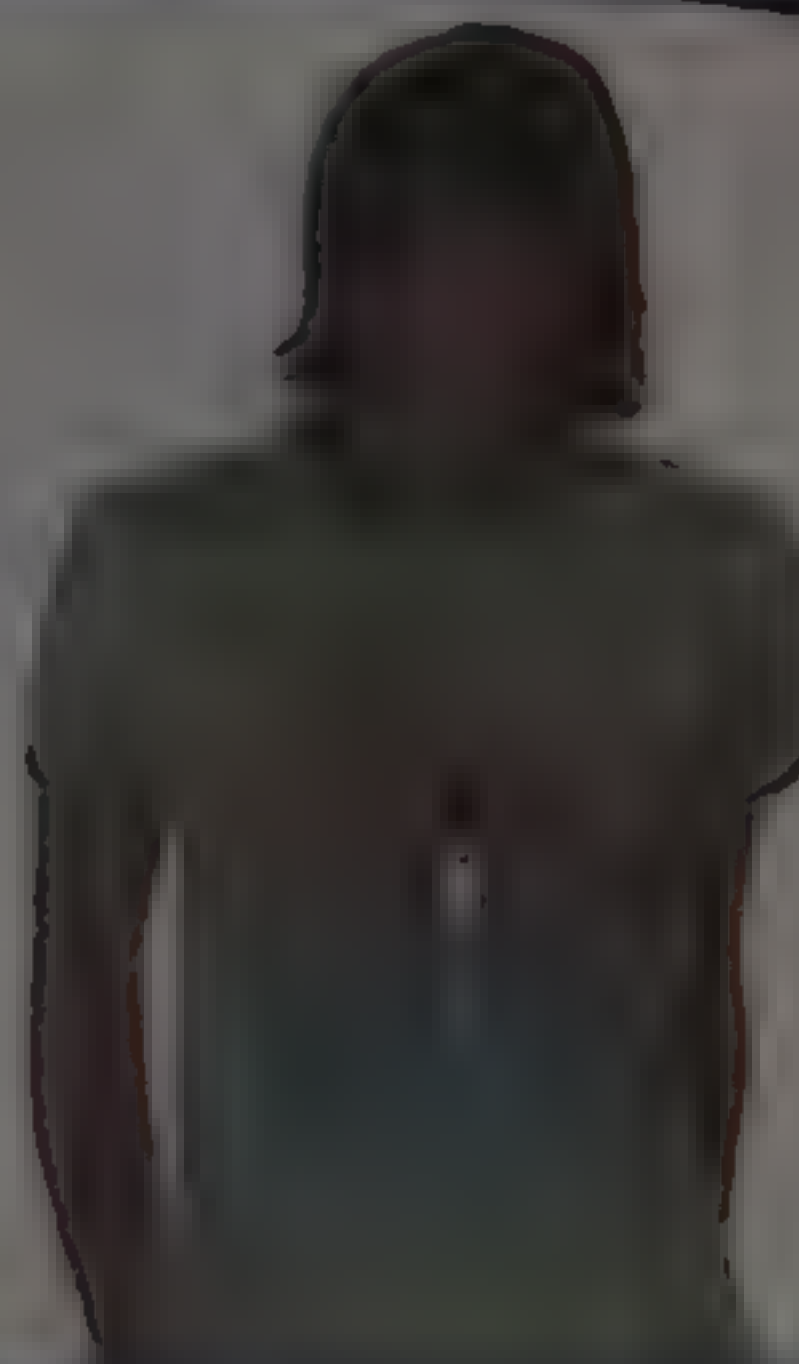


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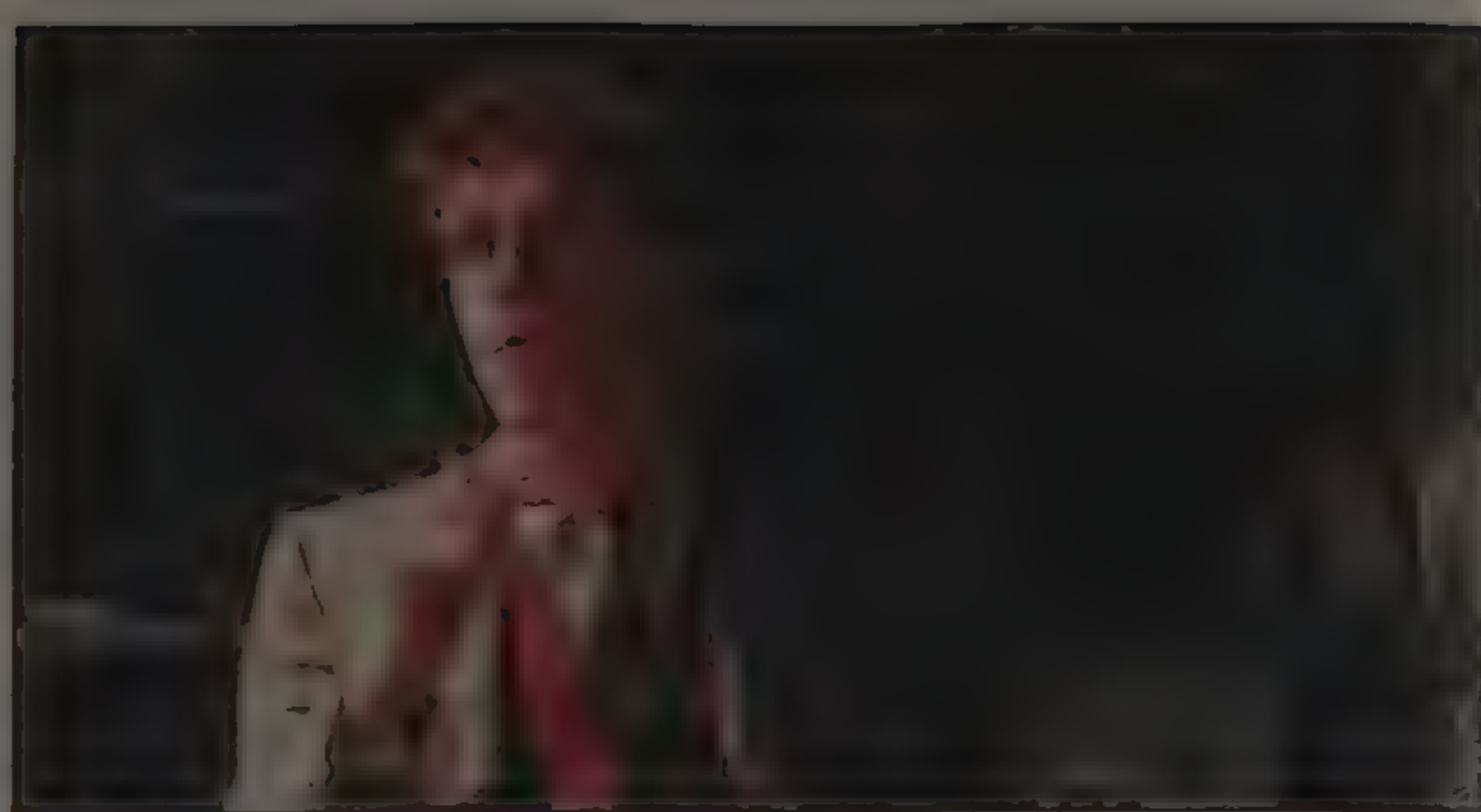
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## The Berlin Gall

Brendan Gall's conflicted character covers for any of *Berlin's* faults

DAVID BERRY / david@vuvweekly.com

Hesitation and insecurity are hard things to portray on stage. By the very nature of theatre, actors have to know what they're going to do next, and the art of not just making it look natural and new each night, but to appear conflicted, to flit around and fight with yourself, is one of the rarer skills in the acting world. *East of Berlin's* Brendan Gall is nothing short of a master of this skill.

And Gall's Rudi has plenty of reason to be unsure of himself. Growing up in a German enclave in Paraguay, he spends the first 17 years of his life in blissful ignorance of the fact that his father is a Nazi war criminal, a doctor who spent time at Auschwitz conducting experiments on Jewish prisoners. A revelation like that is bound to upset your worldview just a touch, and it's as much a testament to writer Hannah Moscovitch's clarity of character as it is to Gall's disjointed, jumpy reading that Rudi comes across as utterly conflicted as he does, a man who can barely sort out what he's going to say next, never mind how he's going to make his way through the world.

Presented mostly as a monologue, though with frequent flashbacks to formative times first with the high school friend who breaks the news (Paul Dunn) then to the Jewish girl-friend/spiritual saviour he meets after a life-fleeing move to Berlin (Diana Donnelly), *East of Berlin* puts a lot of pressure on Gall to engage the audience, though he shoulders it without fault. Equally adept at Rudi's more buoyant, charming moments as his more tortured, existential ones, he can alternatively have you laughing out loud or shocked, often in the same breath. A particularly good turn, and some indication of the play's humour, comes after his friend breaks the news of his dad's past: as he paces wildly, Gall flies through the line "I was waiting to—what's another word for kill? Relocate!" with barely even a flicker, the casual evocation of the Holocaust a subtle attempt to downplay his father's role in it through droll wit.

Most of Rudi's more thoughtful and

REVUE

UNTIL SUN, MAR 29  
**EAST OF BERLIN**  
DIRECTED BY ALISA POLMER  
WRITTEN BY HANNAH MOSCOVITCH  
STARRING DIANA DONNELLY, PAUL DUNN,  
BRENDAN GALL  
THE ROXY (10708 - 124 ST), \$23 - \$29

pained moments come when he meets Sarah, the aforementioned Jewish girl who's in Berlin looking through her own connections to the Holocaust. Still in denial about his past—he tells her his parents died in a car crash, and uses the fake name that was on the illicit passport his father obtained for him when they fled the country after the war—Rudi nevertheless sees Sarah as some kind of absolution, proof he is nothing like his father (something he already tried to prove, unsuccessfully, with his childhood friend). One of *East of Berlin's* most powerfully emotional moments has Sarah and Rudi fighting about that very fact, and it hurts to watch Rudi deny it as much as he embraces it, in love as much with the idea of Sarah as he is with the actual person.

AND YET, for all the depth of character—there's also something to be said for Moscovitch's ability to explain Rudi's father without necessarily excusing him—*East of Berlin* is ultimately a bit lacking. The ending, which I won't ruin here, is the most obvious fault, but there's an extent to which Moscovitch writes herself into an inescapable corner; really the problem is that the play can't seem to trust its story without trying to pump up the drama.

Granted, this is theatre, and a Holocaust play at that, but Moscovitch seems to have a need to make almost every moment gripping! and important! For the big backdrop, this is still a very small, human story about coming to grips with your past, featuring an actor with a special knack for humanity, and yet Moscovitch needs almost everything about them to get big. It's not quite enough to take away from the performances or the relationship of the characters, but it does hold *East of Berlin* back. Gall's performance works as well as it does because of a soft touch, and the play as a whole would benefit from a similar bent. ▼



# Beyond bearing witness

## ART PRAIRIE ARTSTERS

AMY FUNG  
amyfung@vuweekly.com

Last week, Austrian auteur Michael Haneke's trilogy on violence played at the Cinema, followed by a panel discussion on the ethics and politics of violence. The first scene in *Benny's Video*, a second film in the installment, is a video of a squealing pig being air gunned at the top of its skull, captured in close up as it writhes amongst the hands of farm hands. The scene is repeated, rewound and played again in slow motion. There is no doubt that we are watching the death of a live animal, watching the moment of its death through a mediated sense of control that still denies us (and the character in the film) from actually experiencing the effect of the moment.

The central issue raised during the panel, however, sidestepped ethics and headed straight into the notion of the beautiful. One panelist countered this opening scene by showing a quiet clip of a smiling man forcefully leading a reindeer into the bush and skillfully insert a large blade into its skull. The panelist then called this scene "beautiful" in relation to Haneke's scene, which captured the chaos of the struggle and included the squeals and the mechanical blast of the air gun, which the panelist described as "cold."

Beautiful, as an adjective, means absolutely nothing in this context—especially when applied to a visual object. Neither scene for me is very "beautiful," but I am affected in the sense that my thoughts, my blood, have been stirred. Beautiful, as an emotion, is an arrested sensation we often conflate with something we encounter in the world. The problem here for me is not the death of the animals, but the representations of their deaths and our relation to the event.

In both scenes, there is undeniably a sense of control on screen and off. We as viewers are positioned as privileged, but the reindeer scene, which is supposed to counter Haneke's coldness, is in fact far more disturbing, as the man with the knife looks knowingly into the camera as he performs. We are no longer just voyeurs into a spectacle, but we are made implicit through his recognition of us, and our fullest attention to his action. What is beautiful then is an archaic sense of desire, or in other words, unrequited pleasure.

ALL OF THIS also reminds me of the moral outrage sparked last summer by Mexican artist Guillermo Vargas, aka Habacuc, who found a malnourished street dog and tied it up in a gallery setting as a means to force viewers to bare witness to its starvation. A great amount of offense was taken at the supposed cruelty of letting an animal

die (as art), and the opposing arguments praise Habacuc for magnifying the lack of social empathy by forcing viewers to confront the inevitable demise of a living creature bred from the social conditions we all silently tolerate. There is nothing aesthetically beautiful about watching a street dog dying, but there is an ethically charged call to arms that does not exist within a simple metaphor.

I remember talking to UK performance artist Kira O'Reilly about the Habacuc exhibit, which had just caught international attention when she was in town last summer, and I was surprised that her response was quite negative. Reilly's "inthewrongplaceness" received the scorn of animal rights activists when visitors were invited one at a time to witness the artist lie naked in bed caressing and engaging with the corpse of a dead pig. For her, she felt Habacuc's choice to let the animal die instead of at least trying to save it was problematic.

But long after that particular case, and the hundreds if not thousands more, I wonder why the onus was up to any single person such as the artist—rather than directed towards any member of the attending public—to live up to his or her experience and do something, anything, besides stand by and watch.

Amy Fung is the editor of *PrairieArtsters.com*

# Living in a boomtown

## Highway 63 looks at Fort McMurray through a resident's eyes

DAVID BERRY / david@vuweekly.com

Though its place in our physical and political geography is all too familiar, Fort McMurray nevertheless remains a place shrouded in considerable ambiguity. For many of us, the people who live there are barely even an afterthought in the discussions that surround the place, a collection of Aboriginals, Newfoundlanders and young Albertans more or less indistinguishable from the machinery that dots the landscape. The Emergency Architect Theatre collective is hoping to shed some light on those faces, though.

"A lot of it really was just trying to humanize the oil sands/Alberta experience," explains Jonathan Seinen of their newest piece, *Highway 63: The Fort Mac Show*. "You read so much about Fort McMurray and see so much about it in the media and we have thousands of stories, but we were trying to show what it's actually like for people that live there, whether they've lived there all their lives or moved there for the opportunity." At that end, the collective spent the last three weeks in the northern boomtown talking to residents both permanent and transient, trying to get a feel for the city. The result is a show that mixes acted-out "portraits" of



PREVIEW

THU, MAR 19 - FRI, MAR 20 (10 PM)  
SAT, MAR 21 (2 PM)  
**HIGHWAY 63:  
THE FORT MAC SHOW**  
CREATED & PERFORMED BY GEORGINA BEATY,  
LAYNE COLEMAN, CHARLOTTE CORBEIL-COLEMAN,  
GREG GALE, JONATHAN SEINEN  
LIVING ROOM PLAYHOUSE (11315 - 106 AVE)  
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some of the residents they met with a central narrative that follows three particularly prominent types of residents: a young woman who can't wait to leave, a recently arrived Newfoundlander looking to get his piece of the boom and a reclamation scientist attempting to deal with the impact the boom is having on the city's culture and environment.

AS SEINEN EXPLAINS, conflicting loyalties and of a hope for reclamation feature prominently in the psyche of Fort McMurrayites, and as such have infected the mood of the play, as well.

"I feel like one of the things that stayed with us the most was the sense of trade-offs or balance or contradictions, and trying to live amongst that confusion," he says. "This oil is wanted and needed outside of this place, so they need to develop it, but at the same time, how do you do that in a sustainable way, that considers all the voices."

Of course, one of the other things the collective noticed was the people on both sides of the issues tended to not consider those voices so well, and one of their hopes is that the play can open some dialogues, especially for those of us who are only viewing the issues from afar.

"One of the big challenges of these issues is that people seem to have their points of view, so people don't even seem to have conversations about it," Seinen says. "Our struggle and our goal has been to try to discover the in between, things that are positive about the community, but also the challenges. We want to start conversations from an honest place." ▽



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• Mar 27-28 • Tickets at Alberta Ballet box office

**ARDEN THEATRE-LINK DANCE COMPANY'S**  
100 St. James St. W. • 780.425.2885  
• Mar 27-28 • Tickets at Arden box office, TicketMaster

**MILE ZERO DANCE-SECRET DIARY FOR A**  
**COLLAPSED WORLD** Freemasons' Hall, 10308-100  
Ave. 780.424.1573, www.milezerodance.com  
• Interdisciplinary performance preview of new work  
• Mar 29, 11am and 8pm • \$10 (MZD member)/\$15 at TIX on the Square

**SHUMKA AT 50...AN ANNIVERSARY CONCERT**  
Jubilee Auditorium • Choreographed by John  
Pechlyk and Dave Ganert, and Edmonton's Dniro  
Choir, and Vasyi Popadiuk on violin • Mar 19-20 •  
\$25-\$75 at TicketMaster

## GALLERY/MUSEUMS

**A. J. OTTEWELL ARTS CENTRE**  
Bldg. 112 St. 89 Ave. 780.998.3574 • June 2nd Spring  
Art Show: Art Society of Strathcona County • Mar  
20, 7-9pm, artists in attendance; Mar 21, 10-5pm;  
Mar 22, 11-4pm

**ALBERTA CRAFT COUNCIL**  
780.488.6611 • **INTENSIONS: MESSAGE AND**  
**MEDIUM IN FIBRE ART**; Until Apr 18 • **CASKET**  
**COVERS**: Mary Sullivan-Holdgrafer, until Apr 18 •  
**BACKYARD ART, NATURAL IMPRESSIONS**, Margie  
Davidson; until Apr 18 • **IN JESUS' NAME**, Matt  
Gould; until Apr 18 • **Discovery Gallery:**  
**DRAWING FROM NATURE**: Textile artist Dana  
Roman; until Apr 18

**ART BEAT GALLERY** 26 St. Anne Street, St. Albert,  
780.459.3679 • **FRAGMENTS OF A LANDSCAPE**  
Alberta landscape paintings by Russ Hogger

**ART GALLERY OF ALBERTA** Enterprise Square,  
100, 10230 Jasper Ave, 780.422.6223 •  
**POLAROID'S**: Photographs by Attila Richard Lukacs  
selected by Michael Morris; The history of art is  
rich with images that are provocative and chal-  
lenge societal norms. Sexuality and violence are

questions of power, masculinity and desire with  
images of nudity and sexual activity. This content  
will disturb some and inspire others. Parents and  
educators are encouraged to preview the exhibi-  
tion; until May 18 • **Interactive Walk-Through**  
**Tours**: André Grace, Mar 19; Tedd Kerr, Mar 26,  
7-8pm, free • **SYLVAIN VOYER: SURVEY**  
**1957-PRESENT**: until Mar 22 • **JOHN FREEMAN,**  
**THE HORIZON AS IT SHOULD BE**: Digital photo-  
graphs; until Mar 22 • **LEAVING OLYMPIA**,  
Un-eiling the Idealized Nude; until May 18 • **Art**  
**For Lunch: Leaving Olympia: The Nude after the**  
**Feminist Revolution**, with Ruth Burns; Thu, Mar 26  
• **A SENSE OF SUBLINE**: 19th Century Landscapes;  
until May 18 • **All Day Saturdays**: Last Sat every  
month, 1-4pm; free with admission; Sat, Mar 28:  
The Doors of Perception • Free (member)/\$10  
(adult)/\$7 (senior/student); \$5 (6-12yrs)/free (5yrs  
and under)/\$20 (family-2 adults, 4 children)

**CHRISTL BERGSTROM'S RED GALLERY**  
Ave., 780.498.1984 • **CAR CULTURE**: Oil paintings by  
Christl Bergstrom • Until Apr 30

**CROOKED POT GALLERY**  
Plain, 780.963.9573 • Open Tue-Sat 10am-5pm •  
**NATURAL SELECTION**: Marilyn Henker's nature-  
based pottery

**FINE ARTS BUILDING GALLERY**  
Bldg. 112 St. 89 Ave (780.492.2081) • Open Tue-Fri  
10am-5pm, Sat 2-5pm • **FACETS OF FORM**:  
Sculptures by Peter Hide and his contemporaries,  
curated by Betsy Boone • Until Mar 21

**FRINGE GALLERY** 10516 Whyte Ave, bsmt of the  
Paint Spot, 780.432.0240 • **HELICON**: Artworks by  
Harcourt artists • Until Mar 30

**FRONT GALLERY** 12312 Jasper Ave, 780.488.2952  
• Paintings by Kari Duke

**GALLERY AT MILLER**  
Main Fl, Sir Winston Churchill Square, 780.496.7030  
• **ODYSSEY**: Sculptors Association of Alberta; until  
Mar 30 • **SHOW OFF**: Open submission teen art  
show; Apr 1-30

**GALLERY IS**  
• **PAINTERLY PAINTINGS**: Landscapes by Jeri-Lynn  
Ing • Through March

**HARCOURT HOUSE** 3rd Fl, 10215-112 St,  
780.426.4180 • **Main Gallery: THE GERMAN**  
**AUTUMN IN MINOR SPACES**: Photographic works  
by Allen Ball and Kimberly Mair • **Front Room:**  
**THE BOLD AND THE BAFFLING**: Artworks by Karen  
Hibbard • Until Mar 21

**HARRIS WARE GALLERY-RED DEER**  
Sunworks, 4924 Ross St, Red Deer, 403.346.8937 •  
**WORKING TITLE**: 2nd part of an installation project  
by 3rd year visual art students from Red Deer  
College. First part is at the Red Deer College  
Library • Until Apr 17

**JEFF ALLEN GALLERY** Strathcona Place Senior

Centre, 10831 University Ave, 780.433.5807 •  
**FOSTER AND UNGSTAD**: Artworks papier tole and  
decoupage by Millard Foster and pottery by  
Magdalene "Mag" Ungstad • Until Apr 2

**JOHNSON GALLERY** • **Southside**: 7711-66 St,  
780.465.6171; New artworks by Sylvia Dubrule,  
Linda Nelson, Ruth Vontobel-Brunner, Shirley  
Thomas and pottery by Helena Ball • **Northside**:  
11817-80 St, 780.479.8424; Artworks by Audrey  
Pannmuller, Jim Painter, pottery by Peggy Heer •  
Through March

**KAMENA** 5718 Calgary Tr S, 780.944.9497 • Mon-  
Wed, Fri 10am-6pm; Thu 10am-7pm, Sat 10am-5pm  
• Featuring artworks by various artists

**LANDO GALLERY** • **THE CANADIAN ROCKIES LOOP**: Paintings by  
Tatjana Mirkov-Popovici • Until Mar 28

**LATITUDE 53 GALLERY** • **Main Space: LADY THINGS-OH,**  
**MOTHER**: Photo series by Robyn Cumming •  
**Projex Room**: • Until Apr 4

**LOFT GALLERY** • **Broadmoor Blvd, Sherwood Park, 780.998.3091** •  
Open: Thu 5-9pm, Sat 10am-4pm • **BEGINNINGS**.  
Art Society of Strathcona County • Until Apr 25

**MCMILLAN GALLERY** • **St. 780.407.7152** • **AFTER WORK: THE FRIENDS**  
**CHAIRMAN SHOW**: Artworks by healthcare staff,  
faculty, residents, students and volunteers • Until  
Apr 9

**MCPAG (Multicultural Centre Public Art**  
**Gallery)** 5411-51 St, Stony Plain, 780.963.2777 •  
**EXODUS**: Artworks by Tyler Dixon; until Apr 1 •  
**Dining Room Gallery**: Paintings by Myrna Hanmer;  
until Apr 2

**NORTH CULTURAL AND ARTS RESERVE**  
**INSTITUTE** 9 Mission Ave, St. Albert, 780.651.8176  
• Aboriginal Veterans Display • Gift Shop • Finger  
weaving and sash display by Celina Loyer

**NINA HAGGERTY** Stollery Gallery 9704-111 Ave,  
780.474.7611 • **TECHNO PICTURES**: Paintings by  
Mik-a-Low; until Mar 27 • **TEACHINGS FROM A**  
**KISKINOHAMATOKAMIKOHK: LEARNING FROM**  
**CHILDREN'S PHOTOGRAPHS**: Presentation by Hedy  
Bach and Merle Kennedy conducted through the  
Women and Children's Health Community Based  
Participatory Research Group and Edmonton Public  
Schools; Apr. 2-18; Opening reception: Apr 8, 7-9pm

**PETER ROBERTSON GALLERY** • **780.452.0286** • Tue-Sat 11am-5pm •  
**COLOURS-NEW PAINTINGS**: Paintings by Giuseppe  
Albi • Opening reception: Thu, Mar 19, 7-9pm,  
artist in attendance

**PORTAL ART GALLERY** 300, 9414-91 St,  
780.702.7522 • Tue-Wed, Fri-Sat 10am-5pm; Thu  
12-8pm • **DIPPED IN THE COLORS OF SPRING**.  
Artworks by Giselle Denis and Cheri Denis • Until  
Mar 31

**PEOPLES PUBLIC ART GALLERY** • **St. Albert, 780.460.4310** • **A WAY INTO PLACE**:  
Artworks by Verne Busby, Cindy Delpart, Judith  
Martin and Bruce Thompson • Mar 19-Apr 12 •  
Opening reception: Mar 19, 7-9pm

**PROVINCIAL ARCHIVES OF ALBERTA**  
Roper Rd, 780.427.1750 • Celebrating 100 Years of  
the UFA in Rural Communities Exhibit • Until Mar  
29 • Free

**ROYAL ALBERTA MUSEUM** 12845-102 Ave,  
780.453.9100 • **ARTE EN LA CHARRERIA**  
Craftsmanship and design distinctive to the Mexican  
cowboy; until Apr 13

**SCOTT GALLERY** 10411-124 St, 780.488.3619 •  
**RELEASE**: Prints by Akiko Taniguchi • Until Mar 31

**SNAP GALLERY** 10309-97 St, 780.423.1492 •  
**SCENT OF MEMORY**: Print art by Guy Langevin •  
Until Apr 11

**SPRUCE GROVE ART GALLERY-SPRUCE GROVE**  
Melcor Cultural Centre, 35, 5 Ave, Spruce Grove,  
780.962.0664 • **A CONSERVATION**  
**PORTRAIT-WAGNER NATURAL AREA** Paintings and  
nature samples with educational material by Cindy  
Barratt • Until Mar 28

**STEEPS OLD GLENORA** 12411 Stony Plain Rd •  
Artworks by Trevor Waurechen • Through March

**STEEPS GALLERIES** 1253, 1259-91 St • **WEST**  
**GALLERY: PLACES**: Paintings by Christine  
Wallewien; until Mar 31; closing reception: Sat, Mar  
21, 2-4pm • **EAST GALLERY: BLESSING**: Copper  
etchings by Oksana Movcha; until May 5; opening  
reception: Sat, Apr 11, 2-4pm • E  
kelley.brent@bldg-inc.ca

**STUDIO GALLERY** • **780.460.5993** • **SECRET SURFACE**: Paintings by  
Daniel vanHeyst • Until Mar 28

**TELUS WORLD OF SCIENCE** 11241 141 St,  
780.452.7411 • **3 • LEGO® Bricks Building Challenges**: Sat, Mar 21,  
11am-4pm • **Surprise Mosaic Public Build**: Mar 28-  
Apr 5 • **Walk on the Wild Side** with Safari Jeff and  
Shannon's Great Green Adventure Show: Mar 30-  
31 • **TWO SMALL PIECES OF GLASS**: The Amazing  
Telescope: Opens Mar 28 • **IMAX: Wild Ocean-An**  
**Epic Underwater Struggle for Survival**

**URBAN ROOTS SALON** 10418 Whyte Ave •  
**CREATING SPACE**: Artworks by Klaus and other  
artists, from the collection of Robert and Chris Smith  
• Wed-Sat, until Mar 28, noon-4pm

**VISUAL ARTS ALBERTA** 3rd Fl, 10215-112 St,  
780.421.1731 • **LOOKING GLASS**: Photographs by  
Roberta Murray and Leon Strembitsky • Until Mar  
21

**WEST END GALLERY** 12308 Jasper Ave,  
780.488.4892 • Artworks by W.H. Webb • Mar 28-  
Apr 9 • Opening reception: Sat, Mar 28, 1-4pm

## LITERARY

**AUDREYS BOOKS** 10702 Jasper Ave,  
780.423.3487 • Poetry Nights the 2nd Fri each  
month • Ann Eriksson reading from her novel, *In the*  
*Hands of Anubis*; Thu, Mar 19, 7:30pm • Poetry  
Night: Poet Laureate Ted Blodgett, launching his  
new release, *The Invisible Poem* and *Poems for a*  
*Small Park*; Fri, Mar 20, 7:30pm • *Other Voices*  
readings, celebrating creative writing students from  
Grant MacEwan College with Lynda Schroeders and  
Gail Sobat; Jordan Serben and Alice Major; Mar 26,  
7pm • *Other Voices* readings, celebrating creative  
writing students from Grant MacEwan College with  
Kent Falkenberg and Lynn Coody; Dana Wilson and  
Curtis Gillespie; Thu, Apr 2, 7pm

**CARROT CAFÉ** 9351-118 Ave, 780.471.1580 •  
Carrot Writing Circle • Every Tue, 7-9pm; A critique  
circle the 4th Tue every month

**CHAPTERS-ST. ALBERT** 445 St. Albert Rd, Unit  
30, St. Albert • Book signing/reading of *Among*  
*Friends* with Robinson Koipillai and author Allan  
Sheppar • Sat, Mar 21, 2pm •

**CHAPTERS-SOUTH POINT** 3227 Calgary Tr •  
Book signing/reading of *Among Friends* with  
Robinson Koipillai and author Allan Sheppar • Sun,  
Mar 22, 2pm • Free

**CITY ARTS CENTRE** 10943-84 Ave, 780.932.4409  
• **T.A.L.E.S.** Monthly Storytelling Circle: Tell stories  
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**STANLEY & KILMER LIBRARY** • **Reading and the Arts** • Writer's Corner: Cherie  
Dimaline • Sun, Mar 29, 1:30pm

**STRATHCONA LIBRARY** 8331-104 St,  
780.422.8174 • **Writers Guild of Alberta and the**  
**Editors' Association of Canada Present: An Editor's**  
**Perspective: Writing and Editing for the Ever-**  
**Changing Media Environment** with Joy Gugeler •  
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member); www.writersguild.ab.ca

**UPPER CRUST CAFÉ** 10909-86 Ave,  
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Every Mon, 7pm • \$5 door

## THEATRE

**THE ADOLESCENT NIXE** • **10045-155 St** • Grant MacEwan College • Comedy  
by Stewart Lemoine • Until Mar 21, 7:30pm • \$14  
(adult)/\$8 (student/senior) at TIX on the Square

**BERNARDA ALBA-MICHEL** • **10045-155 St,**  
780.497.4340 • **Bernarda Alba**, musi-  
cal directed by Bridget Ryan • A powerful patri-  
arch imposes a strict rule of confinement on her  
household following her second husband's funeral  
• *Rondel* by Kenneth Brown, inspired by the struc-  
ture of one of Arthur Schnitzler's works, *La Ronde* •  
Until Mar 22, 7:30pm, no shows on Mon; Sun, Mar  
22, 2pm • \$7 at TIX on the Square

**CHIMPROV** Varscona Theatre, 10329-83 Ave,  
780.433.3399 • Rapid Fire Theatre presents com-  
edy every Sat, 11pm, except for the last Sat of each

**CORNER GASSED** Judditions Dinner Theatre,  
8882-170 St, Phase II, WEM, 780.484.2424 • Until  
Mar 29, Wed-Sat 6:30pm; Sun 5pm

**COSI** • **Directed by Heather Fitzsimmons Frey and writte**  
**by Louis Nowra** • A pyromaniac. An obsessive  
you want to direct these people in an Italian opera  
This is the challenge facing Lewis Riley • Mar 25-  
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Bookstore, 780.465.8306

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780.433.3399 • Live improvised soap opera direct-  
ed by Dana Andersen • Every Mon, 8pm

**DUNN'S WPI BALMAIN'S** • **Calahoo Road, Spruce Grove, 780.962.8995** •  
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Mar 26-28, 7:30pm; Mar 28, 2pm • \$20 (adult) •  
(student/senior) at Horizon's box office,  
TicketMaster

**DOUBT, A PARABLE** Citadel's Shocter Thea-  
tre, 9828-101A Ave • By John Patrick Shanley • U-  
til Mar 29, 7:30pm, 1:30pm • Tickets at the Citad-  
box office 780.425.1820

**EAST OF BERLIN** Roxy Theatre, 10708-124 St •  
Theatre Network • By Hannah Moscovitch • Mar  
29, 8pm Tue-Sat; 2pm Sun • Sun, Wed, Ti  
\$27 (adult)/\$23 (student/seniors); Fri-Sat, \$29  
(adult)/\$25 (student/senior); Tue: 2 for \$28 at T-  
he Square; opening night at Theatre Network

**EXTINCTION SONG** Citadel's Rice Theatre, 9828-  
101A Ave • Written and directed by Ron Jenki,  
and performed by Ron Pederson. Part of the Rice  
Series • Mar 28-Apr 19, 7:30pm; mat: 1:30pm

**THE GAME THE GAME** • **10329 83 Ave** • CBC Edmonton • Sun, Mar 22  
8:30pm • \$10 at TIX on the Square

**HIGHWAY 63: THE FORT MAC SHOW** • **Room Playhouse, 11315-106 Ave** • Workshop p-  
entation, a collective creation based on city life in  
the heart of the oil sands development. By Georg  
Beaty, Layne Coleman, Charlotte Corbett-Coleman  
Greg Gale, and Jonathan Seinen • Mar 19-20  
10pm; Mar 21, 2pm • Tickets: PWYC at the door

**THE LOVE LIST** Mayfield Dinner Theatre, 166  
109 Ave, 780.483.4051 • By Norm Foster. A  
spin on the quest for perfection • Until Apr 12 •  
\$15-\$25

**ROBERTO ZUCCO** Timms Centre, 87 Ave, 112 S  
U of A campus • Studio Theatre • By Bernar-  
Marie Koltes, directed by Stefan Dzeperosky • Mar  
25-Apr 4 • \$10-\$22 at TIX on the Square

**THE ROCKY HORROR SHOW** Catalyst Theatre  
8529 Gateway Boulevard • Musical presenta-  
tion, the Odd-Lot Theatre Company • Mar 25-Apr 3  
8pm, no show on Mon; Sun: 3pm • \$15 (adult) •  
(student/senior) at TIX on the Square, door

**SPARK A REVOLUTION** Westbury Theatre, Tr  
Alta Arts Barns, 780.409.1910 • Fringe Theatre  
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**10 LOST YEARS** Horizon Stage, 1001 Calahoo Rd  
Spruce Grove, 780.962.8995 • Based on the 1977  
book by Barry Broadfoot, about people and commu-  
nities during the "Dirty 30s" • Mar 20-21, 7:30pm  
• \$20 (adults)/\$15 (student/senior) SOLD OUT

**THEATRESPOITS** Varscona Theatre, 10329-83  
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insane improv show • Every Fri (11pm) • Until  
31 • \$10/\$8 (member) at TIX on the Square

**THÉÂTRE DES ABONNÉS** La Cité Francophone  
8627-91 St • L'Unité Théâtre • Two one-act plays au-  
undertaken by citizens of the Francophone commu-  
nity • Mar 21-23, 8pm; Mar 24, 2pm

**UN CABARET** La Cité Francophone, 8627-91 St •  
L'Unitétheatre • En française/French language pro-  
duction. • Revisit the scandalous speakeasy per-  
of the 1920s, inspired by the films *Moulin Rouge*  
and *The Blue Angel* • Mar 26-28, Apr 2-4: 8pm  
Mar 29, Apr 5: 2pm • \$23 (adult)/\$15 (student/sen-  
ior) at TIX on the Square, door

**A YEAR OF WINTER** Varscona Theatre, 10329-83  
Ave, 780.434.5564 • Shadow Theatre • By Scott  
Sharplin, starring Tracey Penner and James  
Hamilton, directed by John Hudson • Mar 19-29 •  
\$25-\$17 at TIX on the Square

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# Make funny, the Judd Apatow way

*I Love You, Man's* formula is showing

DAVID DERRY / david@vueweekly.com

Four years after *The 40 Year Old Virgin* put Judd Apatow (well-comely) on top of the comedic world, the style he's popularized is starting to show its frayed edges. Granted, director/co-writer John Hamburg is only pretty tangentially related—a few *Undeclared* directing credits—and writer Larry Levin not at all—his biggest film credits thus far are the two *Doctor Dolittle* films—but given that *I Love You, Man* is a film about male bonding starring Paul Rudd and Jason Segel, it's fairly obvious what kind of tone this is going to take even before you see a trailer.

That tone is pretty well summarized in Segel's Sydney Fife, the man who would be Peter Klaven's (Rudd) only real male friend. Sydney is a man-child to the point where he's set up his garage into a "man cave" adolescent fantasy, complete with several TVs, a full hand's worth of instruments and a designated masturbating spot, humourously blunt about sex and treats women with passing interest at best—he actually meets Peter while cruising a real estate open house, which he cruises looking for divorcees, since they're not really looking for anything serious. As Sydney and Peter's friendship burgeons, they will share sweet-natured if crude good times, play with the boundaries of relationships, particularly male ones, and



COMEDY

OPENS FRI, MAR 20

**I LOVE YOU, MAN**

DIRECTED BY JOHN HAMBURG

WRITTEN BY HAMBURG, LARRY LEVIN

STARRING PAUL RUDD, JASON SEGEL, RASHIDA JONES

★★★

grow just enough to not be considered complete wash-ups.

Now, obviously, that's a formula that works, and you certainly won't generally find me kvetching about an Apatow-style comedy, but narrative comedy nevertheless relies on a certain

unexpectedness, if not necessarily spontaneity; the most basic comedic formula in the world is to take a basic premise and flip it in such a way that the audience wouldn't expect, hopefully in a clever or outrageous enough way that they react. And given that these Apatovian comedies tend to rely on a certain level of endearing outrageousness—see the frank discussion of all things sex—starting to see how the punchlines are developing tends to take away some of their oomph.

**THAT'S MOST APPARENT** in the first

parts of *I Love You, Man*, before the sloppy charm of Rudd and Segel can work its magic. Opening with Peter proposing to his short-term girlfriend, Zooey (*The Office's* Rashida Jones), it pretty quickly gets to some ribald chatter, in the form of Zooey's friends praising Peter's willingness to go down on her. We soon find out that though Zooey has a gaggle of potential bridesmaid's, Peter's never been much of a "friend guy," and he embarks on a quest to find the perfect guy. Things pick up considerably by the "man date" montage: until this

series comes along to liven things up, particularly a hilarious poker night sequence with Jon Favreau, *I Love You, Man* seems in serious danger of lolling off into a crude-comic wasteland, trotting out two bush jokes and some gay humour without much life.

But then Segel shows up with a monologue about a potential farter, and things are right where they should be, in comfortable buddy-comedy territory. There isn't really a whole lot in the way of engaging story here—a bit of tension emerges between Sydney and Zooey, but it's never terribly serious—but Segel and Rudd have a pretty natural chemistry, Segel as effervescent slacker and Rudd as a man so criminally uptight he can't even give Sydney a proper nickname (or, in one of the film's better running gags, do an impression that doesn't sound like a leprechaun). They're helped by a pretty solid supporting cast, too: there's a litany of comedic talent here—a lot of it pulled from UCB and SNL alum—especially Sarah Burns as Zooey's desperate single friend Hailey and JK Simmons as Peter's dad.

For the laughs, though, this is thoroughly in the Apatow mould, adding nothing if not necessarily taking away from the form. There are worse styles to take on, but enough imitators will turn anything into something as staid as a three-camera sitcom. ▼

## Remake me

### FLICKS DVDetective

JOSEF BRAUN

dvetective@vueweekly.com

There are remakes and there are remakes. Remakes, renovations, revisits, re-imaginings. The terms mystify. Some sequels are actually remakes. Some remakes, like *Funny Games* (2007) are close to Xeroxes, yet the most interesting for revealing what's wrong with things that can't be Xeroxed. Other remakes, like *Solaris* ('02), we call them remakes but actually go back to the literary source rather than the earlier movie. Then there are movies, like *Cat People* ('82), that are remakes yet share little with the original aside from its title. Some remakes are initially presented as remakes at all, but are. These can be extremely interesting.

Adapted from a 13th century ballad, Ingmar Bergman's *The Virgin Spring* ('60) is a bracing study in rape, revenge and repentance. Against Sweden's larger paradigm shift from paganism to Christianity, we see Karin's transition from childhood to womanhood, a transition brutally interrupted. After discarding her body in the woods, Karin's vagabond assailants take refuge in a nearby home—the home, it turns out, of Karin's family. The parents learn of their daughter's fate and exact their wrath methodically and without mercy. It could almost be a horror movie.

Wes Craven's *Last House on the Left* ('72), reissued to coincide with the theatrical release of the new remake, is itself a remake of *The Virgin Spring*, which serves as a skeleton for something genuinely fresh and autonomous. Craven's Mari is, like Karin, pretty, somewhat spoiled, and blooming into a woman. The cultural upheaval depicted here, however, is a sort of reversal

of 13th century Sweden, with Mari's maturity coinciding with the sexual revolution and its movement away from Christian values to neo-pagan ones. Craven accounts for the shadow side of this revolution by injecting elements of violence that vividly recall the Manson murders.

Only a dozen years passed between *The Virgin Spring* and *Last House on the Left*, but moral standards went through their own sort of paradigm shift. Yet curiously, while *Last House on the Left* is perhaps more shocking than *The Virgin Spring*, it never reaches its predecessor's level of soul-chilling brutality. Craven skips Bergman's final sequence of repentance, opting instead for an abrupt ending signaled simply by the completion of the killing. Something's missing here, and you don't need to know *The Virgin Spring* to feel it. But this absence is itself indicative of something happening in Craven's post-hippie, teen-exploitation milieu. It's a far sleazier, clumsier movie, and there's something to that. It speaks to its age.

**HOWARD HAWKS'** western *Rio Bravo* ('58) drifts across the screen with a hugely pleasurable lack of urgency. The siege

drama unfolds in long breaths, with a slow-building romantic subplot, a musical detour and a wealth of character development. Sheriff John T Chance has to fend off a troupe of well-equipped adversaries with only Dean Martin's boozier attempting recovery and Walter Brennan's cantankerous old cripple for deputies. Yet Chance never seems too worried. He's John Wayne, and this is a movie about tough men rendered vulnerable yet incapable of self-pity.

John Carpenter's *Assault on Precinct 13* ('76), which was remade a few years back and has recently been newly reissued in a special edition, is itself a remake. Its roots are not as obvious as *Last House on the Left's*, but Carpenter's sense of indebtedness is made clear from the opening credits that inform us the editor is someone named John T Chance. The reconfiguring is more radical, with *Rio Bravo's* sleepy Texas town traded in for a Los Angeles ghetto, the band of outlaws replaced by an army of suicidally determined gangbangers, and, most importantly, Hawk's relaxed amble is forgone in favour of tautness and severity. *Assault* is a clipped, decidedly unfussy action movie, which

also makes direct nods to Sam Fuller—the child killing—and Akira Kurosawa—the silent waves of baddies closing in—while cementing Carpenter's particular directorial voice. It's pretty terrific.

There are goofy, low-rent cop show aspects to *Assault* you'd never associate with a studio-backed, star-studded class-act like *Rio Bravo*. Carpenter's ninja-movie, all-synth score, the sometimes corny lines, i.e.: "There are no heroes any more; only men who follow orders." Yet collectively, these elements brim with modest charisma and quiet individuality, traits perfectly in keeping with Hawks' men and women. And Carpenter's insertion of a woman into the quartet of cornered, insufficiently armed heroes who must hold their own against the urban ambush is inspired, simultaneously maintaining a tough-talking, Hawksian spin on heterosexual courtship and infusing their dialogue with an active, modern female presence. Overall, *Assault* will never be confused with the classical majesty of *Rio Bravo*, but it's exemplary of another era and another approach to genre filmmaking, a paragon for anyone trying to breath new life into an old idea. ▼



# Image consciousness

## ASFF gives young filmmakers a platform

DAVID BERRY / david@vuweekly.com

Few artforms demand the collaboration of filmmaking. Writers and visual artists can sequester themselves in offices and studios and never involve the outside world until it's time to show a finished project, but even the barest-bone independent film needs a troupe to pull it off, and usually considerably more than that to get a quality finished project.

It was in light of that fact that the U of A Society for Creative Filmmaking was born. Just into their fifth year, the society aims to bring together people from the university and surrounding area who interested in displaying their ideas and talents on the silver screen.

"Membership is very open,"

**FEST** FRI, MAR 20 - SAT, MAR 21 (7 PM)  
**ALBERTA STUDENT FILM FESTIVAL**  
PRESENTED BY  
THE U OF A SOCIETY FOR CREATIVE FILMMAKING  
METRO CINEMA (9828 - 101A AVE)  
LECTURE BY JOSH MILLER SAT, MAR 21 (4:30 PM)  
MILNER LIBRARY (7 CHURCHILL SQ)

explains Nathan Brown, current treasure and a member of the society since its founding. "It's good to know actors, it's good to know writers, it's good to know editors. Films need a lot of people to make them work, so we're trying to bring people together."

Though that takes the form of regular meetings and putting together

teams to create films for 24- and 48-hour film fests put on by both FAVA and the Edmonton International Film Fest, their biggest project is the **Alberta Student Film Fest**, going up this weekend at Metro. Featuring 23 films from independent filmmakers across the province, as well as a workshop and several chances for the filmmakers to meet and talk with each other, Brown explains the fest is a crucial part of the society's mandate.

"We felt there was a lack of oppor-

tunity for young Albertan filmmakers, so we wanted to fill that void, and provide a public venue for their work to be screened," he says. "There's a lot of focus on getting the government to bring in other companies that aren't necessarily Alberta filmmakers to shoot here, but there isn't a lot of support for the grassroots stuff that's going on. We felt that this would be a step in the right direction for that."

AND THOUGH TIMES have changed

even since the society's founding, in terms of both the means of filmmaking becoming more democratized and more opportunities for up-and-coming filmmakers to show off their work on sites like YouTube and Vimeo, Brown still feels a public event like the festival is crucial. Besides bringing filmmakers together, it provides a focus for the public that's often lacking online.

"There's still something unique about going to a theatre that you just don't get from watching it on YouTube, or something," he says. "And besides those things can feel pretty cluttered everyone's a filmmaker if you have a webcam, but something like this really sort of distills that down and forces people to pay more attention. You need time and effort to be good at your craft, and these people are devoted to filmmaking." ▽



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CHECK THEATRE DIRECTORIES FOR LOCATIONS AND SHOWTIMES



# QUICK REVIEWS FILM CAPSULES

## OPENING THIS WEEK

**SAVING LUNA**  
ON THE LUNA OF THE  
TODAY BY MICHAEL PARFIT, SUZANNE CHISHOLM  
★★★★

A young child loses his family at sea. He swims to an agreeable community and is embraced. The government thinks he doesn't belong there. They want to take him away. A custody battle of oceanic proportions ensues. No, this is not the Elian Gonzalez story. It's *Saving Luna*, the Luna story. A loving and loved orca that charmed some citizens of Nootka

Sound, BC, and frustrated or enraged the rest.

Marine biologists who tracked Luna's early life noticed that in the pod, he couldn't pick a mother, and switched between two unenthusiastic mama Orcas. As well, he was an independent player who enjoyed the company of boats over marine life, and petting by human hands over giant fins.

After he ditches his pod, his sightings by local fisherman, paddlers and joy-ride boaters becomes the talk of the town. That's about when video journalist Michael Parfit and his wife Suzanne Chisholm show up. He was to spend three weeks documenting the toddler

whale, but three years later Parfit is still by his side, day and night, protecting under the guise of filming.

If Parfit and Chisholm didn't show up then, or left after their assignment's timeline expired, this would be an entirely different doc. It would be made of retro-fitted talking heads and news footage, cheesy re-enactments and cross-fading newspaper clippings. But after the first time he pointed his camera at Luna and pressed record, Parfit began following him with stalker-like obsession. If Luna were a human, the filmmakers would have been slapped with a restraining order early. But, of course, many would accuse Luna with reciprocating the

attention

Luna's personality is real and therefore he's the real hero of this movie. The experience is all the more entrancing and, at times, heartbreaking because his personality is so rich. It's as crafted as a character in a scripted film. Luna's persona is a multidimensional one with his many charms and faults. He's social and playful, but he doesn't know his limits and often puts his life and the lives of others in danger. He doesn't know the difference between a canoe and an airboat, a cheerful child and a hateful fisherman, and that's when the custody battle rattles

Should he get to stay and play, even though it will probably reduce his life

expectancy? The government thinks not, and try to sequester him into a distant pod. But if he didn't like the Orcas before, why would he like them now? Considering his showboating, maybe an aquarium is the perfect place. But the Mowachaht band believe Luna is the reincarnation of their chief who passed just before the whale showed up—just after the chief said he'd return as an Orca. There's no easy answers and *Saving Luna* captures it all

The doc, decorated with awards, earns its stripes through simplicity. All the drama and humour is there waiting for a

CONTINUED ON PAGE THREE

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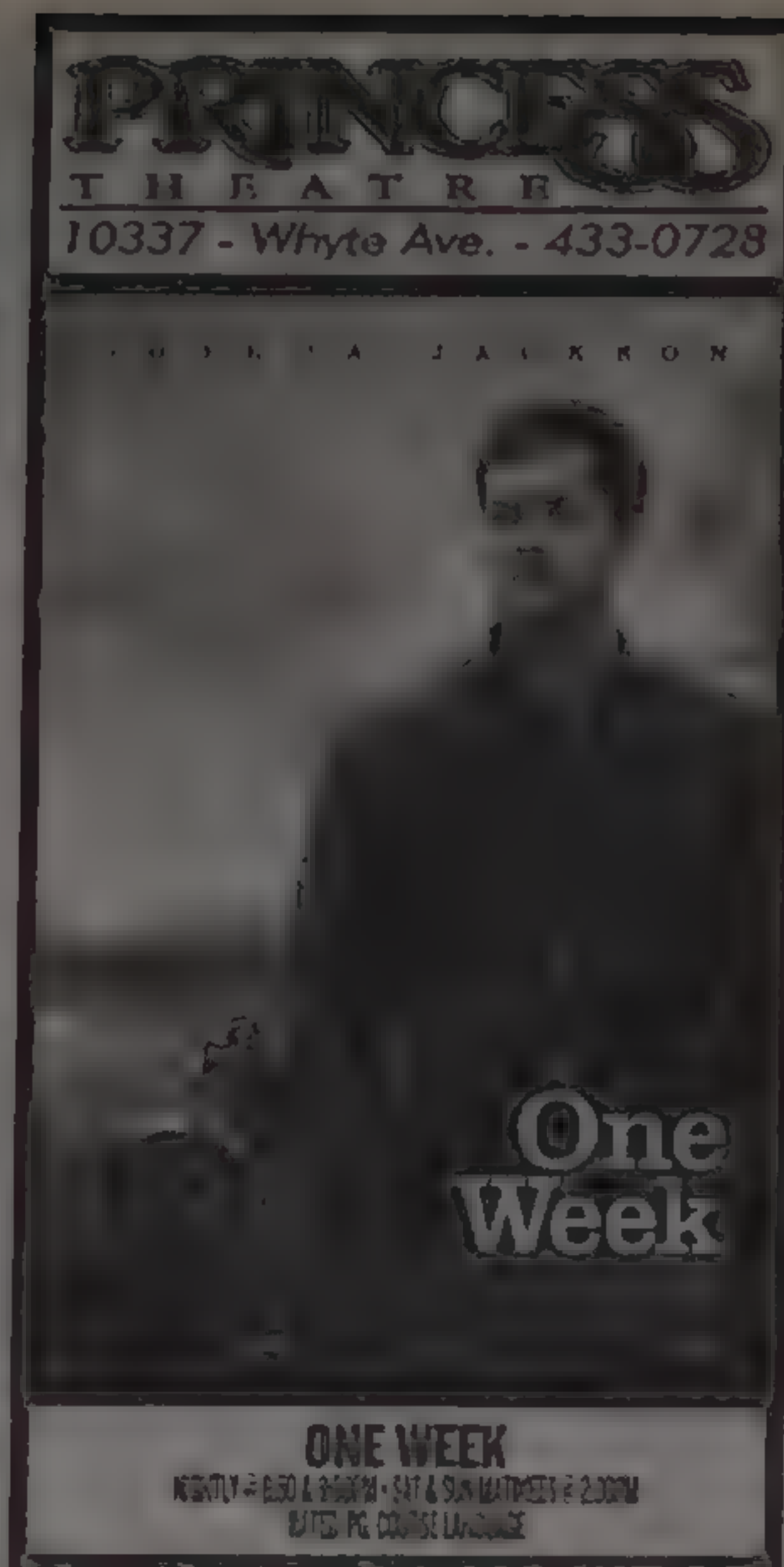
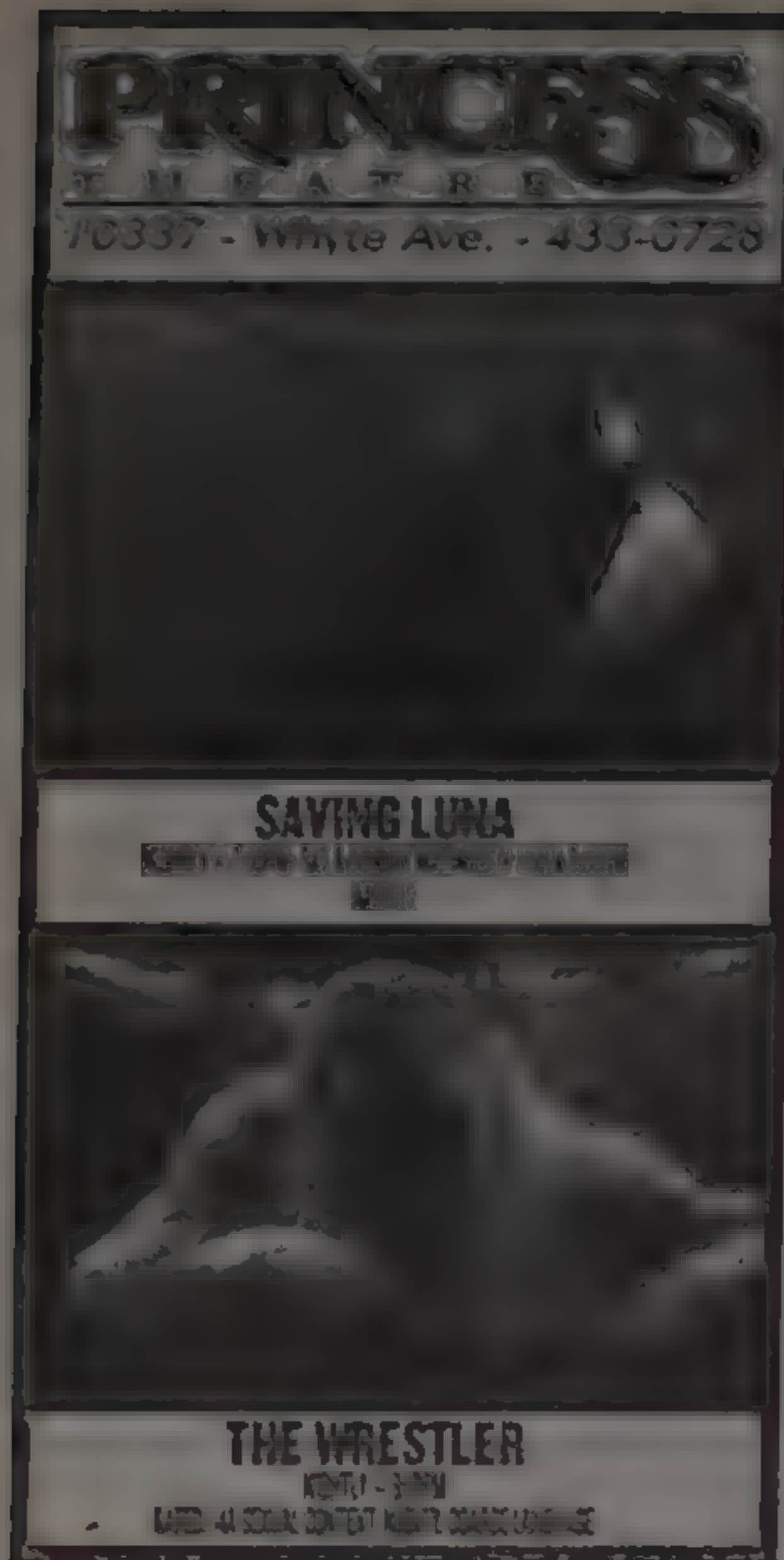


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## FILM CAPSULES

CONTINUED FROM PREVIOUS PAGE

camera, and Luna, most certainly, is not camera shy.

## NOW PLAYING

### THE LAST HOUSE ON THE LEFT

DIRECTED BY KEN KESSEL  
WRITTEN BY CARL ELLSWORTH, ADAM ALLECA  
STARRING MONICA POTTER, GARRET DILLAHUNT  
★★★★

JONATHAN BUSCH / jonathan@vuwweekly.com

If you thought *Slumdog Millionaire* was life-affirming, you and the other girls around the water cooler ought to move on to something more refined. A horror production like *The Last House on the Left*, a grand and gory investigation into the mutual human instinct for survival and revenge, is the kind of film that deserves to win Oscars, though it never

will. My silver lining on that cloud is when I leave the theatre after such a film ends, I feel better than everybody else for getting something that many asshead critics miss out on. It gives me the chills.

*The Last House on the Left* is a passionate retelling of Wes Craven's gritty 1972 debut, closely knit to the original plotline but subversively conceived for the multiplex to scare the bejesus out of the white middle class. On his way to prison, trailer park bad guy Krug (Garret Dillahunt) trashes the police car and slaughters his escorts with a little help from his friends. Shortly after his escape, the Collingwood family arrives to their lakehouse hidden away at the back of the woods. Krug and his posse, which includes his moody lover Sadie (Riki Lindhome) and impish friend Francis (Aaron Paul), don't appear to want to cause trouble, but when Krug's nephew Justin invites 17-year-old Mari Collingwood (Sara Paxton) and her gal pal over to smoke a joint, they can't risk not killing the young girls.

While they're attempting to ice the kids in the woods, Mari's parents Emma (Monica Potter) and John (Tony Goldwyn) enjoy a bottle of wine and the presumption that their daughter will return safely the next morning. Instead, Krug's troupe of baddies arrive seeking shelter with claims of a traffic accident. Neither has any idea what the two families have in common—not until the daughter comes crawling home, almost dead. Enter shit left of fan. Kablooeey.

Craven and original *Friday the 13th* auteur Sean S Cunningham share a producing credit on *Last House*, packing a coarse wallop of inspiration behind Greek director Dennis Iliadis's marvelous vision of fear and torment. The appeal of Craven's original is its low-budget resourcefulness, while its 2009 successor reveres its grindhouse influence within an impressively mainstream project that boasts a superb script and intense performances (including Potter who, in one scene, uses her MILF-ish sexuality to save her own neck). The larger cash flow for its production is used to whittle farther down to the raw nerve, rather than a

cosmetic teen picnic like last year's remake of *Prom Night*. *Last House* envelopes the viewer into a vile, poetic nightmare somewhere between *The Texas Chainsaw Massacre* and *The Sweet Hereafter*.

"Well, I just don't like violent movie. Honey, you better start.

## MISS MARCH

WRITTEN AND DIRECTED BY ZACH CREGGAR, TREVOR MOORE  
STARRING CREGGAR, MOORE

JOSEF BRAUN / josef@vuwweekly.com

High school senior Eugene (Zach Cregar) is afraid of sex, ostensibly because his brother did it once, got syphilis, had a "retarded" child and went crazy. Nevertheless, Eugene's girlfriend Cindi (Raquel Alessi) demands some action and the date's set for prom night. For some reason that might have actually been mildly interesting to explore Eugene and Cindi decide to lose their virginity together in the master bedroom of a house where about 200 complete idiots whoop it up.

One of those idiots is Eugene's best pal Tucker (Trevor Moore), whose name, haircut and Hawaiian shirt should be enough to tip you off to his being a total asshole even before the scene where he stabs his epileptic girlfriend in the head for biting his johnson while blowing him because he turned on a strobe light. Tucker gets Eugene drunk and Eugene falls down the stairs and goes into a coma for four years. When he wakes up his girl is gone and he's still a virgin. The set-up, if not the remaining story, is remarkably similar to that of *The Dead Zone*, but know what? Not as good.

In fact, *Miss March* is just about the most detestable thing I've got paid to sit through in I don't know how long. After getting home from the screening I checked Metacritic and was comforted to see that *Miss March* received a total critical rating average of eight per cent, meaning "Extreme Dislike or Disgust." And for a moment I felt a little closer to my fellow critics. Thanks Metacritic! *Miss March* has two writer/directors—the film's astoundingly uncharismatic stars, as it turns out—yet as Hugh Hefner says during the deeply painful cameo, quality is more important than quantity. *Miss March* is not just badly written but over-written. And slow. That means all that unfunny stuff lasts longer.

There's a scene in which a prostitute employed by a rapper named Horsedick.mpeg (Craig Robinson, the only even remotely funny person in this movie), crafter of the hit singles "I'm Gonna Fuck a White Bitch" and "Suck My Dick While I Fuck That Ass

**metro** MARCH 19-25

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*A Sense of Wonder*  
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All Metro screenings are held at Zeldler Hall in the Châtel Theatre, 9828-101st Ave. For more information, call 425-9212 or log on to [www.metrocinema.org](http://www.metrocinema.org)

**GARNEAU theatre**  
8712-109 Street - 433-0728

**BLUE GOLD**  
THURSDAY MARCH 12ND 8PM

**SLUMDOG MILLIONAIRE**  
NIGHTLY: 6:50 & 9:00PM • SAT & SUN: MATINEES: 2:00PM  
RATED: 14+ ROLLENCE

**UPCOMING EVENTS & CLASSES**

**FINAL CUT PRO WORKSHOP**  
with Perry Thomas  
March 21 & 22 9:30am-4:30pm  
Members \$200 (+GST), Non-members \$285 (+GST)

**VIDEO INSTALLATION RECEPTION**  
March 26 7pm FREE EVENT!

**SPRING BREAK VID-CAMP**  
March 30 - Apr 2 9am-4pm  
\$199 (+GST) Ages 11-15yrs.

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...sensationalism of that last one...  
...the movie's comedic high-  
...sucked out the window of  
...who has while preparing to serv-  
...maker Tucker does nothing in  
...It's but one of many scenes  
...this profoundly cynical  
...and comedy with a special layer  
...I know, a pretty big word  
...have this shitty. If it could have  
...managed to actually be amusing in  
...me asinine way I wonder if I'd hate  
...less March less or more.

**RACE TO WITCH MOUNTAIN**  
...BY ANDY PICKMAN  
...BY MATT LOPEZ, MARK BOMBACK  
...BY DWAYNE JOHNSON, ANNASOPHIA ROBB

**GEORGE BUSH DOESN'T CARE ABOUT BLACK PEOPLE, AND KIDS DOESN'T CARE ABOUT PLOT.** The latter is according to Disney. Or at least that's what is apparent in *Race to Witch Mountain*, which is more about a race than a mountain (not that the mountain is in anyway significant; it's just a finish line). It's a race between two extraterrestrial teenagers and some bad guys. Why the race? Who are the bad guys? Why are they racing to this mountain? What happens if the ET kids lose or win? Not clear, not even relevant.

All you need to know is this: a UFO shot to Earth and visually human-teens named Sara and Seth (AnnaSophia Robb and Alexander Ludwig) emerged. They need to get somewhere untold, and the cab driver that takes them there is former race car driver and mobster Jack Bruno (Dwayne "The Rock" Johnson). Bruno's backstory isn't so much plot but just a comic device so that when the chase by ominous black SUVs ensues, he'll think it's the company he used to keep that is after him, and not because there are two sweet-faced aliens in his back seat.

No matter how much Johnson tries with his character—and he does try hard, easily exceeding the standards of acting demanded for a modern Disney movie—he can't salvage a shred of character believability. As if he is the extraterrestrial, his character asks no questions of these kids' strange behaviours and the brouhaha that follows. He's just there to protect them and let his "gee-golly" confusion be the butt of some jokes. It's not until after Seth and Sara lead him through a secret room in a secret house down a secret stairway and right into a secret jungle where gelatinous cocoons store extra-secret GPS devices and they are attacked by an alien in the next-gen RoboCop suit that he, finally, in Disney's favourite "parents just don't understand" tone, asks, "Just what is going on?"

They're not from Earth. Case closed. The chase continues for another hour.

But if you must know, halfway into *Witch Mountain*, writers Matt Lopez and Mark Bomback did dedicate about three minutes to explaining the shenanigans in back-and-forth dialogue that has no further effect on the plot. Amazingly, the story that's laid out then, in a scene so full of the score had to be amplified just to see the audience's awareness, is far more interesting than all the meaningless cool gadgets, effects and explosions that the script was written around. **V**

# FILM WEEKLY

FRI MAR 20 THU MAR 26 2009

All showtimes are subject to change at any time. Please contact theatre to confirm.

## EDMONTON FILM SOCIETY

Royal Alberta Museum, 102 Ave, 122 St.

**ADAM'S RIB (PG)**  
Mon 8:00

## CHABA THEATRE-JASPER

6094 Connaught Dr. Jasper, AB T0A 1A0

**WATCHMEN (18A, brutal violence, gory scenes)**  
Daily 8:00

**DUPLICITY (PG, coarse language)**  
Fri-Sat 7:00, 9:15; Sun-Thu 8:00

## CHIEF CITY MOVIES 12

130 Ave. 30 St. 780.472.9778

**THE UNINVITED (14A, frightening scenes)** Fri-Sat 4:30, 9:55, 12:05; Sun-Thu 4:30, 9:55

**NEW IN TOWN (PG, coarse language)** Daily 1:10, 6:40

**INKHEART (PG, frightening scenes)** Daily 1:45, 4:35, 7:10

**UNDERWORLD: RISE OF THE LYCANS (18A, gory scenes)** Fri-Sat 1:50, 4:45, 7:30, 9:50, 12:00; Sun-Thu 1:50, 4:45, 7:30, 9:50

**BRIDE WARS (PG)** Fri-Sat 1:30, 4:15, 7:15, 9:20, 11:35; Sun-Thu 1:30, 4:15, 7:15, 9:20

**REVOLUTIONARY ROAD (14A, coarse language, mature themes)** Fri-Sat 1:05, 4:05, 6:50, 9:30, 11:55; Sun-Thu 1:05, 4:05, 6:50, 9:30

**BEDTIME STORIES (G)** Fri-Sat 1:35, 4:25, 7:20, 9:40, 11:45; Sun-Thu 1:35, 4:25, 7:20, 9:40

**MARLEY AND ME (PG)** Fri-Sat 1:40, 4:20, 7:00, 9:35, 12:00; Sun-Thu 1:40, 4:20, 7:00, 9:35

**VALKYRIE (PG, violence, coarse language)** Daily 9:25

**THE TALE OF DESPEREAUX (G)** Daily 2:00, 4:30

**YES MAN (14A)** Fri-Sat 1:55, 4:40, 7:25, 10:00, 12:15; Sun-Thu 1:55, 4:40, 7:25, 10:00

**GRAN TORINO (14A, language may offend)** Fri-Sat 1:25, 4:10, 7:00, 9:45, 12:10; Sun-Thu 1:25, 4:10, 7:00, 9:45

**THE DAY THE EARTH STOOD STILL (PG)** Fri-Sat 6:45, 9:15, 11:25; Sun-Thu 6:45, 9:15

**BOLT (G)** Daily 1:15, 4:00, 7:05, 9:30

**TWILIGHT (PG, violence)** Fri-Sat 1:20, 4:10, 6:55, 9:40, 12:10; Sun-Thu 1:20, 4:10, 6:55, 9:40

## COMPLEX OCEAN NORTH

1221 12th Avenue, 780.722.2222

**I LOVE YOU, MAN (14A, crude content, coarse language)** No passes Fri-Tue, Thu 12:20, 3:00, 5:30, 8:00, 10:40; Wed 5:30, 8:00, 10:40; Star and Strollers Screening: No passes Wed 1:00

**DUPLICITY (PG, coarse language)** No passes Fri-Tue, Thu 12:50, 3:50, 7:00, 10:00; Wed 3:50, 7:00, 10:00; Star and Strollers Screening: No passes Wed 1:00

**KNOWING (14A, violence, frightening scenes)** Daily 1:10, 4:10, 7:20, 10:20

**RACE TO WITCH MOUNTAIN (PG)** Daily 12:10, 2:40, 5:10, 7:40, 10:10; Daily 12:10, 2:40, 5:10, 7:40, 10:10

**THE LAST HOUSE ON THE LEFT (18A, gory scenes, sexual violence, brutal violence)** Daily 2:00, 4:50, 7:45, 10:30

**MISS MARCH (18A, crude content, sexual content, coarse language)** Daily 4:45, 8:10, 10:35

**WATCHMEN (18A, brutal violence, gory scenes)** Daily 1:00, 2:30, 4:30, 6:40, 8:45, 10:15

**ONE WEEK (PG, coarse language)** Daily 1:50, 4:40, 7:10, 9:30

**JONAS BROTHERS: THE 3D CONCERT EXPERIENCE IN DISNEY DIGITAL 3D (G)** Daily 12:40

**CONFESSIONS OF A SHOPAHOLIC (PG)** Daily 1:40

**HE'S JUST NOT THAT INTO YOU (PG, coarse language, sexual content)** Daily 12:45, 3:40, 6:30, 9:20

**CORALINE (PG, not recommended for young children, frightening scenes)** Digital 3D Daily 2:45, 5:20,

7:50, 10:25

**TAKEN (14A, violence)** Daily 1:30, 4:20, 6:45, 9:00

**PAUL BLART: MALL COP (PG)** Daily 12:30, 2:50, 5:00, 7:30, 9:50

**GRAN TORINO (14A, language may offend)** Daily 1:20, 4:00, 6:50, 9:40

**METROPOLITAN OPERA: LA SONNAMBULA (Classification not available)** Sat 11:00

## COMPLEX OCEAN SOUTH

1221 12th Avenue, 780.722.2222

**I LOVE YOU, MAN (14A, crude content, coarse language)** No passes Fri-Wed 1:45, 5:00, 7:30, 10:15; Thu 4:15, 7:30, 10:15; Star and Strollers Screening: No passes Thu 1:00

**DUPLICITY (PG, coarse language)** No passes Fri-Wed 12:00, 3:30, 7:00, 9:50; Thu 3:45, 7:00, 9:50; Star and Strollers Screening: No passes Thu 1:00

**KNOWING (14A, violence, frightening scenes)** Daily 1:15, 4:45, 7:40, 10:30

**RACE TO WITCH MOUNTAIN (PG)** Daily 12:00, 1:30, 2:20, 4:15, 4:50, 6:50, 7:25, 9:30, 9:55

**THE LAST HOUSE ON THE LEFT (18A, gory scenes, sexual violence, brutal violence)** Daily 1:00, 4:00, 7:45, 10:30

**MISS MARCH (18A, crude content, sexual content, coarse language)** Daily 7:50, 10:20

**WATCHMEN (18A, brutal violence, gory scenes)** Daily 1:00, 2:00, 5:00, 6:30, 9:00, 10:00

**ONE WEEK (PG, coarse language)** Daily 12:15, 4:30, 7:05, 9:35

**FIRE UP (14A, coarse language)** Daily 1:15

**THE INTERNATIONAL (14A, violence)** Fri-Tue, Thu 3:45, 7:10, 10:10; Wed 3:45, 10:10

**CONFESSIONS OF A SHOPAHOLIC (PG)** Fri-Sun 1:30, 4:30, 6:55, 9:20; Mon-Thu 1:30, 6:55

**HE'S JUST NOT THAT INTO YOU (PG, coarse language, sexual content)** Fri, Sun 12:30, 3:45, 7:20, 10:15; Sat 4:00, 7:20, 10:15; Mon-Thu 3:45, 10:15

**CORALINE (PG, not recommended for young children, frightening scenes)** Digital 3D Daily 12:15, 3:30, 6:35, 9:10

**TAKEN (14A, violence)** Fri-Wed 12:45, 4:15, 6:40, 9:15; Thu 12:45, 4:15, 10:00

**PAUL BLART: MALL COP (PG)** Daily 12:45, 4:45

**SLUMDOG MILLIONAIRE (14A, violence)** Daily 12:30, 4:00, 6:45, 9:40

**METROPOLITAN OPERA: LA SONNAMBULA (Classification not available)** Sat 11:00

**CRUEFEST (Classification not available)** Thu 7:00

## CITY CENTRE 9

10209-102 Ave. 780.421.7020

**I LOVE YOU, MAN (14A, crude content, coarse language)** DTS Digital Daily 12:35, 3:10, 7:00, 9:45

**KNOWING (14A, violence, frightening scenes)** Dolby Stereo Digital Daily 12:45, 3:40, 6:40, 9:45

**DUPLICITY (PG, coarse language)** DTS Digital Daily 12:25, 3:30, 6:30, 9:30

**HE'S JUST NOT THAT INTO YOU (PG, coarse language, sexual content)** Digital Presentation Daily 3:20

**TAKEN (14A, violence)** Digital Presentation Daily 12:55, 6:50, 9:20

**WATCHMEN (18A, brutal violence, gory scenes)** DTS Digital Daily 12:15, 3:55, 7:30

**RACE TO WITCH MOUNTAIN (PG)** DTS Digital Fri-Wed 1:10, 3:50

## CLAREVIEW 18

4211-139 Ave. 780.472.7600

**PAUL BLART: MALL COP (PG)** Fri, Mon-Thu 4:20; Sat-Sun 1:50, 4:20

**TAKEN (14A, violence)** Fri, Mon-Thu 4:50, 7:20, 9:50; Sat-

Sun 2:10, 4:50, 7:20, 9:50

**DUPLICITY (PG, coarse language)** Fri, Mon-Thu 3:50, 6:40, 9:30; Sat-Sun 12:50, 3:50, 6:40, 9:30

**I LOVE YOU, MAN (14A, crude content, coarse language)** Fri, Mon-Thu 4:40, 7:10, 9:45; Sat-Sun 2:00, 4:40, 7:10, 9:45

**KNOWING (14A, violence, frightening scenes)** Fri, Mon-Thu 4:00, 6:45, 9:35; Sat-Sun 1:10, 4:00, 6:45, 9:35

**TWILIGHT (PG, violence)** No passes Fri 11:59; Sat 11:30

**SLUMDOG MILLIONAIRE (14A, violence)** Fri, Mon-Thu 3:45, 6:30, 9:20; Sat-Sun 1:00, 3:45, 6:30, 9:20

**CORALINE 3D (PG, frightening scenes, not recommended for young children)** Fri, Mon-Thu 4:05, 6:35, 9:00; Sat-Sun 1:30, 4:05, 6:35, 9:00

**WATCHMEN (18A, brutal violence, gory scenes)** Fri, Mon-Thu 4:10, 7:40; Sat-Sun 12:40, 4:10, 7:40

**THE LAST HOUSE ON THE LEFT (18A, gory scenes, sexual violence, brutal violence)** Fri, Mon-Thu 4:15, 6:55, 9:40; Sat-Sun 1:40, 4:15, 6:55, 9:40

**RACE TO WITCH MOUNTAIN (PG)** No passes Fri 4:30, 7:00, 9:25; No passes Sat-Sun 1:20, 4:30, 7:00, 9:25; Mon-Thu 4:30, 7:00, 9:25

**MISS MARCH (18A, crude content, sexual content, coarse language)** Daily 6:50, 9:10

## DUGGAN CINEMA-CAMROSE

2020 Sherwood Drive, 780.416.0150

**RACE TO WITCH MOUNTAIN (PG)** Daily 7:05 9:05; Sat-Sun 2:05

**WATCHMEN (18A, brutal violence, gory scenes)** Daily 7:30; Sat-Sun 1:45

**KNOWING (14A, violence, frightening scenes)** Daily 7:00 9:10; Sat-Sun 2:00

**I LOVE YOU, MAN (14A, crude content, coarse language)** Daily 7:20 9:20; Sat-Sun 2:20

**DUPLICITY (PG, coarse language)** Daily 6:55 9:15; Sat-Sun 1:55

## GALAXY-SHERWOOD PARK

2020 Sherwood Drive, 780.416.0150

**I LOVE YOU, MAN (14A, crude content, coarse language)** No passes Fri 4:40, 7:40, 10:20; Sat-Sun 12:40, 4:40, 7:40, 10:20; Mon-Thu 7:40, 10:20

**DUPLICITY (PG, coarse language)** No passes Fri 4:00, 6:50, 9:45; Sat-Sun 1:00, 4:00, 6:50, 9:45; Mon-Thu 6:50, 9:45

**KNOWING (14A, violence, frightening scenes)** Fri 4:15, 7:15, 10:15; Sat-Sun 12:10, 4:15, 7:15, 10:15; Mon-Thu 7:15, 10:15

**RACE TO WITCH MOUNTAIN (PG)** Fri 4:10, 7:20, 9:50; Sat-Sun 1:10, 4:10, 7:20, 9:50; Mon-Thu 7:20, 9:50

**THE LAST HOUSE ON THE LEFT (18A, gory scenes, sexual violence, brutal violence)** Fri 4:20, 7:30, 10:10; Sat-Sun 12:30, 4:20, 7:30, 10:10; Mon-Thu 7:30, 10:10

**MISS MARCH (18A, crude content, sexual content, coarse language)** Fri-Sun 3:50, 9:20; Mon-Thu 9:20

**WATCHMEN (18A, brutal violence, gory scenes)** Fri 3:30, 7:00, 10:30; Sat-Sun 12:00, 3:30, 7:00, 10:30; Mon-Thu 8:00

**FIRE UP (14A, coarse language)** Fri 4:30, 7:10, 9:30; Sat-Sun 1:30, 4:30, 7:10, 9:30; Mon-Thu 7:10, 9:30

**TAKEN (14A, violence)** Fri 3:45, 7:05, 10:00; Sat-Sun 12:20, 3:45, 7:05, 10:00; Mon-Thu 7:05, 10:00

**PAUL BLART: MALL COP (PG)** Fri, Mon-Thu 6:40; Sat-Sun 1:20, 6:40

**SLUMDOG MILLIONAIRE (14A, violence)** Fri 3:40, 6:45, 9:40; Sat-Sun 12:50, 3:40, 6:45, 9:40; Mon-Thu 6:45, 9:40

## GARNEAU

8712-109 St. 780.433.0728

**SLUMDOG MILLIONAIRE (14A, violence)** Daily 6:50, 9:25; Sat-Sun 2:30

**BLUE GOLD (STC)**

Sun 12:01pm

## GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave., 780.416.0150

**Date of issue only: Thu Mar 19**

**CORALINE (PG, not recommended for young children, frightening scenes)** Fri, Mar 19: 1:00, 2:50, 4:45, 6:45

**SLUMDOG MILLIONAIRE (14A, violence)** Thu, Mar 19: 1:45, 4:15, 6:30, 8:45

**HOTEL FOR DOGS (G)** Thu Mar 19: 1:05, 3:00, 4:50, 7:00

**GRAN TORINO (14A, language may offend)** Thu Mar 19: 8:40

**PAUL BLART: MALL COP (PG)** Thu Mar 19: 4:55 6:40

**WATCHMEN (18A, brutal violence, gory scenes)** Thu Mar 19: No passes 1:20, 4:35, 7:55

**FRIDAY THE 13TH (18A, sexual content, gory scenes)** Thu Mar 19: 8:55

**THE PINK PANTHER 2 (PG)** Thu Mar 19: 1:10, 3:05, 8:30

## LEDUC CINEMAS

111 Ave. Groat Rd. 780.455.8726

**RACE TO WITCH MOUNTAIN (PG)** Daily 7:05, 9:20; Sat, Sun 1:05, 3:20

**I LOVE YOU, MAN (14A, crude content, coarse language)** Daily 7:10, 9:20; Sat-Sun 1:10-3:20

**DUPLICITY (PG, coarse language)** Daily 7:00, 9:35; Sat-Sun 1:00, 3:35

**KNOWING (14A, violence, frightening scenes)** Daily 7:05, 9:30; Sat-Sun 1:05, 3:30

## METRO CINEMA

1000 12th Ave. 780.416.0150

**ALBERTA STUDENT FILM FESTIVAL (STC)** Fri, Sat 7:00

**A SENSE OF WONDER (STC)** Sun 2:00

**THE SEVENTH CONTINENT (STC)** Sun 7:00

**TIME OF THE WOLF (STC)** Sun 9:00

**71 FRAGMENTS OF A CHRONOLOGY OF CHANCE (STC)** Mon 7:00

**THE CASTLE (PG, coarse language)** Mon 9:00

**CODE UNKNOWN (STC)** Tue 8:00

**THE PIANO TEACHER (R, disturbing scenes)** Wed 8:00

**CACHÉ (14A)** Thu 7:00

**FUNNY GAMES US (14A, violence disturbing content)** Thu 9:15

## PARKLAND CINEMA 7

130 Century Crossing, Spruce Grove, 780.972.2332, Serving Spruce Grove, Stony Plain, Parkland County

**DUPLICITY (PG, coarse language)** Daily 7:00, 9:30; Sat, Sun, Tue 1:00, 3:30; Movies For Mommies: Tue 1:00

**I LOVE YOU, MAN (14A, crude content, coarse language)** Daily 7:05, 9:15; Sat, Sun, Tue 1:05, 3:15

**KNOWING (14A, violence, frightening scenes)** Daily 6:55, 9:25; Sat, Sun, Tue 12:55, 3:25

**RACE TO WITCH MOUNTAIN (PG)** Daily 6:45, 9:00; Sat, Sun, Tue 12:45, 3:00

**WATCHMEN (18A, brutal violence, gory scenes)** Daily 7:30; Sat, Sun, Tue 1:30

**SLUMDOG MILLIONAIRE (14A, violence)** Daily 6:50, 9:20; Sat, Sun, Tue 12:50, 3:20

**TAKEN (14A, violence)** Daily 7:10, 9:05; Sat, Sun, Tue 1:10, 3:05

## PRINCESS

10337-82 Ave. 780.433.0728

**ONE WEEK (PG, coarse language)** Daily 6:50, 9:00; Sat-Sun 2:30

**THE WRESTLER (14A, sexual content, nudity, coarse language)** Daily 9:10

**SAVING LUNA (G)**



# Megatunes

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## TOP 30 FOR THE WEEK OF MARCH 19, 2009

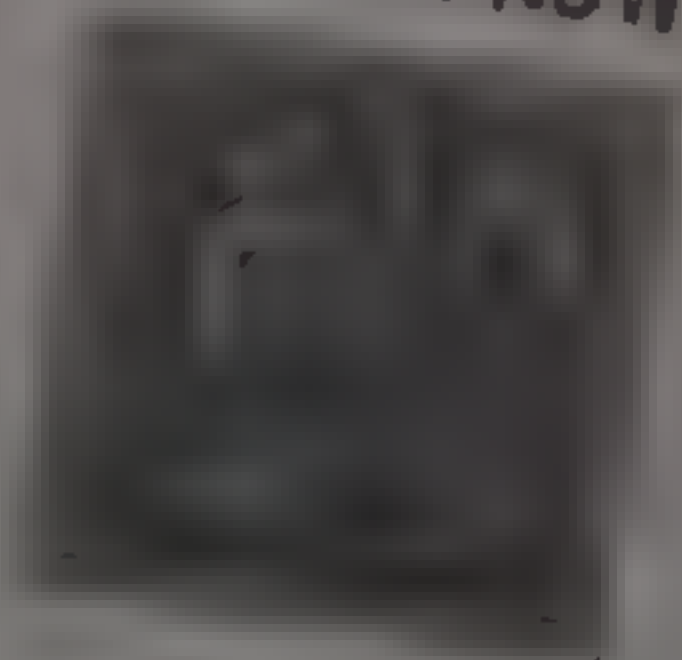
1. Neko Case – Middle Cyclone (anti)
2. Buddy & Julie Miller – Written In Chalk (new west)
3. Chris Issak – Mr. Lucky (reprise)
4. Dan Auerbach – Keep It Hip (nonesuch)
5. Justin Townes Earle – Midnight At The Movies (bloodshot)
6. Propagandhi – Supporting Caste (smallman)
7. Animal Collective – Merriweather Post Pavilion (domino)
8. Deep Dark Woods – Winter Hours (black hen)
9. M. Ward – Hold Time (merge)
10. V/A – Dark Was The Night (4ad)
11. Napalm Death – Time Waits For No Slave (century media)
12. Brett Dennen – Hope For The Hopeless (duatone)
13. Elvis Perkins – In Dearland (xl)
14. The Derek Trucks Band – Already Free (sony)
15. ~~Burned Inside~~ – Spoils Of Failure (release)
16. A.C. Newman – Get Guilty (last gang)
17. John Frusciante – The Emptyrean (record collection)
18. Andrew Bird – Noble Beast (fat possum)
19. ~~Willie Nelson & Asleep At The Wheel~~ – Willie & The Wheel (pennsylv)
20. Neil Young – Sugar Mountain: Live At Canterbury House (reprise)
21. Bruce Springsteen – Working On A Dream (columbia)
22. Geoff Berner – Klezmer Mongrels (jericho beach)
23. Mark Olson & Gary Louis – Ready For The Flood (new west)
24. Beast – Beast (universal)
25. Jill Barber – Chances (outside)
26. Kasey Chambers & Shane Nichols – Rattlin' Bones (sugar hill)
27. Passenger Action – S/T (smallman)
28. Combichrist – Today We Are All Demons (metropolis)
29. William Elliott Whitmore – Animals In The Dark (anti)
30. Southside Johnny – Grapefruit Moon (leroy records)

## WILLIAM ELLIOTT WHITMORE

### ANIMALS IN THE DARK

William Elliott Whitmore naturally bridges the Americana music scene which embraces his sound and the Midwestern DIY rock movement which holds him as one of their own. His latest album 'Animals In The Dark' is an expansive, cultivated sound, without losing any of the palpable soul that has garnered the 30 year old such critical acclaim. Beginning on October 23rd, Whitmore sets out on tour with dark country rockers Murder By Death.

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# Shake your body, baby

Geoff Berner's *Klezmer Mongrels* inspires conga lines

CAROLYN NIKODYM / carolyn@vueweekly.com

When Geoff Berner released *Klezmer Mongrels* in January, he neatly tied up a trilogy of albums that began with 2005's *Whiskey Rabbis* and continued with 2007's *Wedding Dance of the Widow Bride*.

Contained within the bars of romping accordion music is a thesis that gets played out at every gig, where drinking, discussing and dancing are not only a release, but also a way to come to terms with our differences.

"The third record is supposed to be: knowing what you know about the world, if you really care to be aware politically and stuff, and really confront the moral, the conclusion you have to draw from being politically aware is how can you be happy?" Berner says from his Vancouver home. "The answer goes back to the initial theme of drinking and valuing human weakness. But, like, doing it in a way where we all come together. And all the weak, fucked up people get together and have drinks in order to somewhat anesthetize themselves enough to stay functional and also to get over their worries about what everyone thinks about them and stuff like that. Once we've done that we can connect to each other and mutually support each other through our tough times and the tough knowledge that we carry. That's what the record is about."

And when Berner took the album to Toronto earlier this year, he experienced a clear case of life imitating art—his art. Right there in a bar in a city known for its aloof audiences, a conga line formed and the folks were off their heads.

"No word of a lie, it actually happened," Berner says. "And it really felt like a career high, getting a stuck up, standoff-ish Toronto-and-really-from-Scarborough audience up. That's the root of the standoffishness in Toronto. Everybody is a bit worried that everyone else is going to see through them. But they're all feeling the same way, so if you just get them fueled up in the right way

I feel like it's a sign that the work that I'm doing is setting the right social tone. If I can do that, make people feel happy and free enough to do a conga line in Toronto, then I think I'm on the right track."

**ANYONE WHO KNOWS** Berner's music, however, knows that *Klezmer Mongrels* has a lot more to say than "Can't



PREVIEW

SAT. MAR 21 (8 PM)

GEOFF BERNER

AND THE KLEZMER MONGRELS

THE ARTERY, STU (ADVANCE), \$13 (DOOR)

we all just get along?" There is also an attack on our notions of authenticity.

"In any style of music, there's this über set of rules that define it perfectly, whether it's klezmer music or country or Celtic," he says. "Purity is the enemy of good art."

With this trilogy wrapped up, work has begun on a klezmer punk musi-

cal, and Berner has designs on delving deeper into his klezmer experimentation. After all, it has been working for him.

"The key principle is not to be boring," he says. "You just kind of have to get out there and get the hang of it, and if that's your primary rule—I will not be boring—then after awhile, you get the hang of it. There are also secondary goals, but first off, you have a responsibility to the audience not to bore them." ▀



# It's not the years, it's the mileage

Serena Ryder explores her contradictions on *Is It OK*



EDEN MUNRO / eden@vnuweekly.com

Serena Ryder's last album—*If Your Memory Serves You Well*, a collection of songs by artists who have influenced her, topped off by a trio of originals—was released in 2006. Her latest, *Is It OK*, saw its release in 2008. A couple of years really isn't all that much time between albums these days—plenty of musicians can run that up to three or four years without much trouble—but on record it sounds as though Ryder has travelled a lot of miles between the two albums, which she has, of course, rolling down highway after highway, playing gigs along the way. And on *Is It OK* she comes across as being a little more weary and worn, her soulful voice packing an even heavier punch than it did just two years ago. In short, she sounds older.

"That's 'cause I am," Ryder laughs loudly over the phone. "That's because I am. Time doesn't exist by any means. It's amazing how 10, 15 years can happen in a year, in a month, you know? Life happens very fast sometimes and the last couple of years it's been very fast for me. I've experienced a lot of things in a very short period of time. I've had my heart busted a billion times, I've had many people in my life pass away in the last year that I was very close to."

"There was a lot that was going on," she continues. "There was a lot of very concentrated living that happened just in the last couple of years. Concentrated living, concentrated sadness, concentrated joy. It's been amazing. It's been nothing short of a movie, and thank fucking God I can write songs, because what the hell else would I do?"

For Ryder, songwriting is an ongoing evolution; she believes that everything she does, every song that she writes, is a dot on the map leading her to the present moment.

"It's like the first song that I ever wrote, I wouldn't have created what I create right now without that fucking shitty song, you know?" she explains. "And I think [that first song] is just as important. There are tinier pieces to the tapestry that you don't see for a reason."

she says. "I thought that song was good when I was 13 years old—I thought it was great and maybe someone who is in the same place in their life as I was when I wrote that song would think it was great too."

ON THE NEW RECORD, Ryder's thoughts were on letting herself write a record full of songs that she felt at home with.

One thing that she wasn't worried about was presenting conflicting feelings throughout the 13 tracks.

"It was important for me to explore myself by doing this record and explore all the different parts of myself," she explains. "People like to say there's one way that they define themselves—I would never do that, or 'This is the kind of person that I am'—What do you mean? You're everything all the time and you're gonna change your mind and all of a sudden you're going to be a hypocrite because you changed your mind. And then if you don't change your mind you're an asshole, so there were a lot of skips and jumps and starts that happened with this record, and a lot of contradictory writing and a lot of contradictory messages, things like that, but I was just realizing that's what humans are." ▼

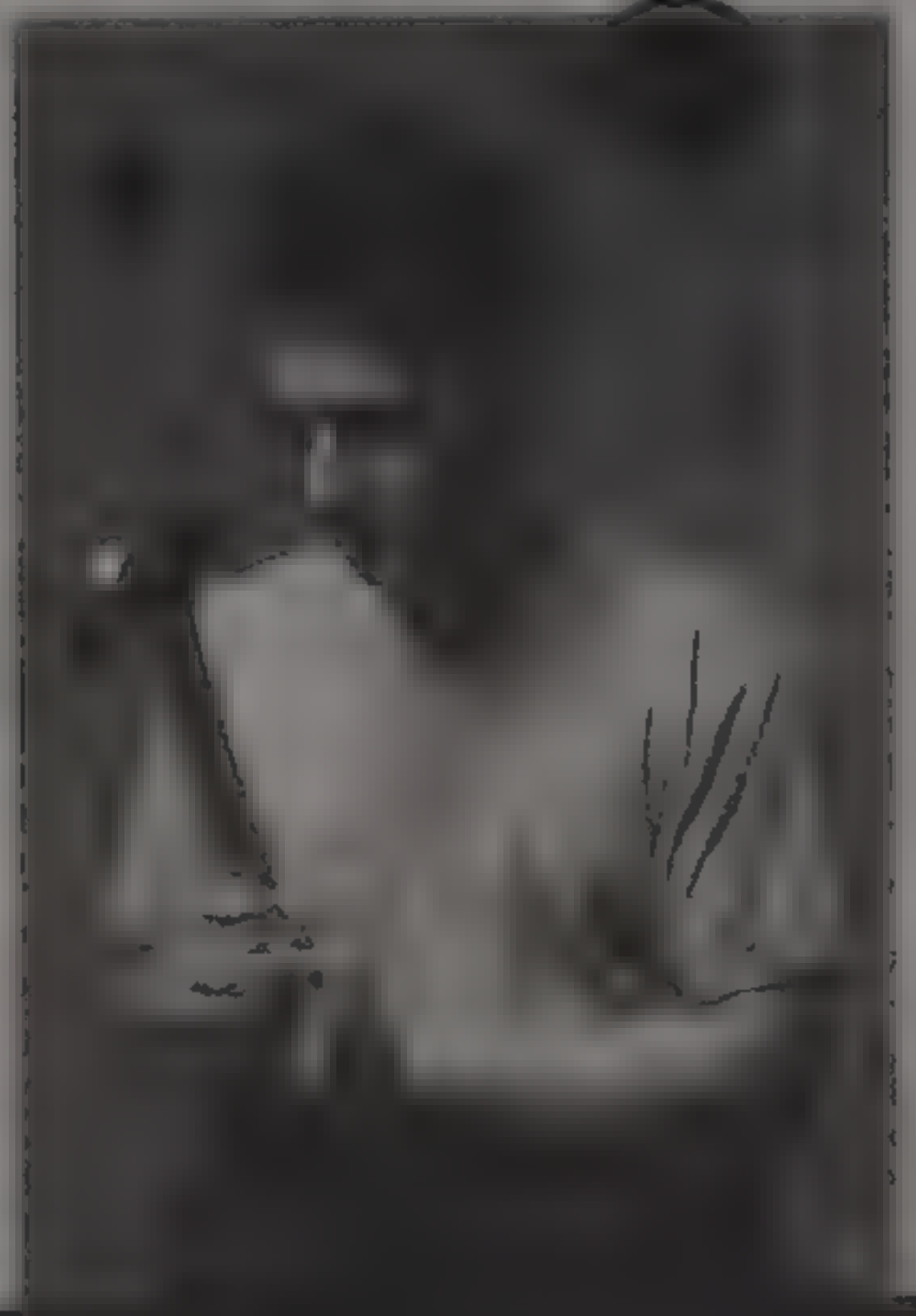
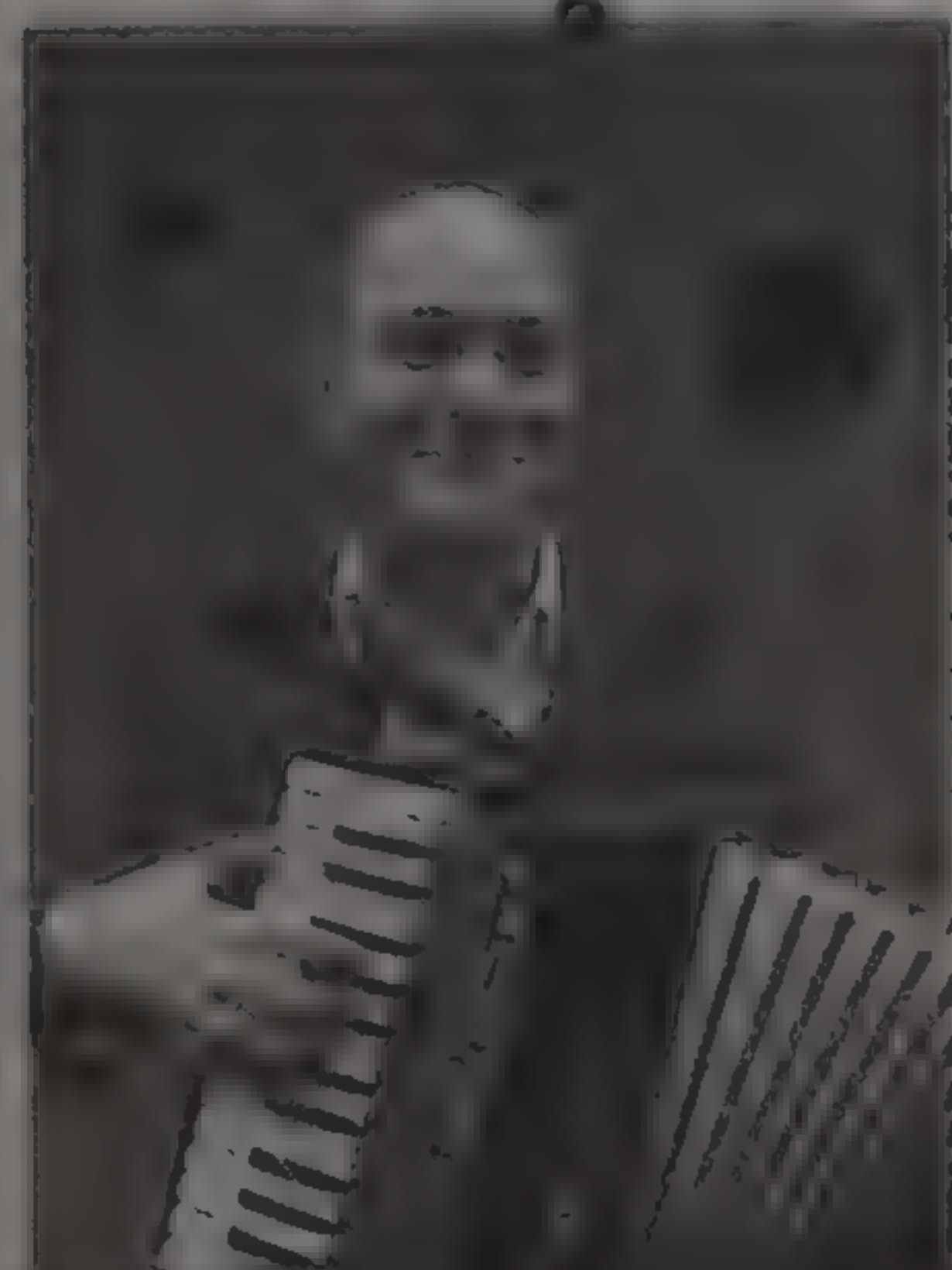
PREVIEW

WED. MAR 25 (6:30 PM)  
**SERENA RYDER**  
WITH ROYAL WOOD  
HOROWITZ THEATRE, SOLO OUT

Still, she points out that she would never intentionally sit down and work on a song that she didn't feel was worth it at the time.

"When I'm writing music I won't write a shitty song in the moment—I'll keep writing until I think it's good,"

## GEOFF. BERNER AND BOB WISEMAN MAINSTREAM SUCCESS TOUR



with Doug Hoyer  
at theARTery

9533 Jasper Avenue - entrance on 101st Avenue

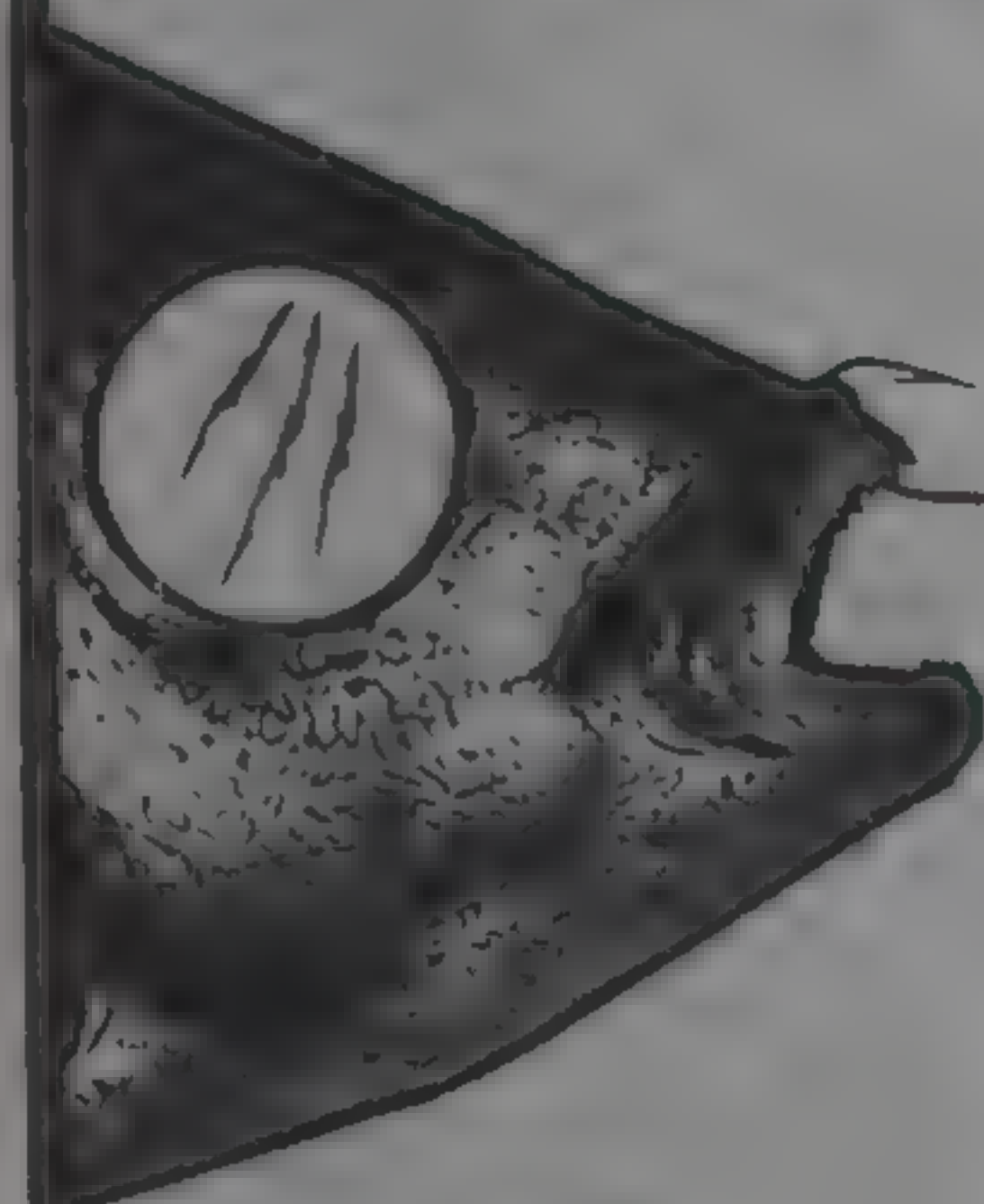
Tickets \$13 at the door, \$10 in advance  
(megatunes, blackbyrd, listen, fix on the square)

Doors at 8pm. Show starts at 9pm sharp!

SATURDAY

MARCH 21

## MOTHER MOTHER O MY ♥ TOUR



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# Is that a carrot in your pocket?

## MUSIC ENTER SANDOR

I'm not a social engineer. I believe in the carrot over the stick. I believe that rewarding people for good behaviour works better than punishing them for bad behaviour.

This week, I had the chance to peruse a presentation that Duncan McKie, President and CEO of the Canadian Independent Record Production Association, and Bernie Finkelstein, Chair of CIRPA, recently gave to CRTC in Gatineau, QC.

Basically, the discussion had to do with Canadians, the music industry and new media. But, in their presentation, the pair gave up some factoids that make for some interesting food for thought.

Finkelstein: "Our domestic company revenues in Canada have dropped from 20 per cent of a \$1.5 billion market 10 years ago to 25 per of a \$600 million market today, a net loss of approximately \$150 million per year, despite the small five per cent gain in market share."

McKie: "Shockingly, it was found that among unionized musicians less than 10 per cent had 30 hours of work in a typical week, and the net annual earnings from music of Canadian musicians were just over \$18 000. One third had no work at all as musicians."

And the great majority had second jobs. 'Musician' is quickly becoming less than a profession; it is becoming a hobby."

Finkelstein: "Canadians are among the most egregious offenders when it comes to downloading unauthorized materials from the Internet. For each file purchased online, at least 20 are downloaded from unauthorized sources. This means that literally billions of files fly around the Canadian internet annually, eroding the legitimate sales base by flooding the market with free files."

**SO, IF CANADIANS** are such brutal offenders, what can be done? I understand government is quickly running out of money, so finding the means to enforce file-sharing bans is, well, realistically unworkable.

What needs to be done is a targeting of the worst offenders—and not with promises of tougher punishments and new, stiffer regulations.

According to a 2005 Pollara survey, Canadians between 12 - 24 years of age are responsible for 78 per cent of the illegal downloads in the country.

Prosecuting teens is pointless; after all, there are laws in place to protect those under 18 from being tried in adult court. The industry needs carrots.

As for the CRTC, regulating the Internet is, well, pointless. When you get back to me with some kind of framework on

how an agency can regulate a global network with no physical boundaries—all within a shrinking government budget—I'll be impressed. Maybe there's magic involved.

So, how do we entice a generation of kids, who have become used to file-sharing? And, remember that the older offenders see their indiscretions as just desserts for a record industry that used to charge more than \$20 a CD. We all remember paying more than \$30 for an import disc, or seeing a \$22.99 tag on a new disc. While those days are over, there's still a feeling out there that people are getting payback for the prices paid before.

Box sets with cool packaging aren't enough. How about real loyalty programs? If users download enough tracks through iTunes or other legitimate sources from the same record label or artist, why not give them free downloads, access to cheaper concert tickets and merch?

Other businesses in these bad times are finding more and more ways to add value to their products, and to make consumers' dollars go further. Instead of getting mad, labels need to do more than simply tell downloaders to take the moral high ground. It needs more carrots. ▽

Steven Sandor is a former editor-in-chief of *Vue Weekly*, now an editor and author living in Toronto

## Urban lounge

www.urbanlounge.net

THU/MAR 19

KOKANE FREEFIDE/BATTLE OF THE BANDS, VII  
BATTLE SNAKE RODEO, SEPTEN

MAR 20&21

CLOSE ATTENTION

MAR 25

LIVE ROPE

MAR 26

ELEVENTH CURRENT, SEPTEN

MAR 27&28

HEY MISTIK

APR 3&4

MORNING WOOD

## EVERY THURSDAY NIGHT

### Kokane FreeFide

MARCH 19TH

Rattlesnake Rodeo

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SIX GUNS OVER TOLLESTONE

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CINGUR Ladies Room with Bambi Squad, DJ QB the Teacher

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PLAY NIGHTCLUB

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STOLLS

STONEHOUSE PUB

SWEDE LOUNGE

TEMPLE

WURDETSAN

Y AFTERHOURS

SAT LIVE MUSIC

ATHEA AVENUE COMMUNITY CENTRE

ATHEA AVENUE COMMUNITY CENTRE

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AVENUE THEATRE

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# CENTURY CASINO

## UPCOMING SHOWS

**MAR 20**

**\$34.95/\$44.95**  
AVAILABLE AT TICKETMASTER  
453-8888 AND CENTURY CASINO

**TRUCKER**  
AFTERNOON  
7:30pm

**APR 3**

**\$23.95**  
AVAILABLE AT TICKETMASTER  
453-8888 AND CENTURY CASINO

**HONEYMOON SUITE**  
AFTERNOON  
7:30pm

**APR 10**

**\$23.95**  
AVAILABLE AT TICKETMASTER  
453-8888 AND CENTURY CASINO

**HOLLY WOODS OF TORONTO**  
AFTERNOON  
7:30pm

**APR 16**

**\$33.95/\$49.95**  
AVAILABLE AT TICKETMASTER  
453-8888 AND CENTURY CASINO

**Gino Vannelli**  
AFTERNOON  
7:30pm

**APR 25**

**\$23.95**  
AVAILABLE AT TICKETMASTER  
453-8888 AND CENTURY CASINO

**GEORGE FOX**  
AFTERNOON  
7:30pm

**MAY 22**

**STARTING AT \$33.95**  
AVAILABLE AT TICKETMASTER  
453-8888 AND CENTURY CASINO

**LOU GRAMM**  
AFTERNOON  
7:30pm

**MAY 29**

**\$33.95/\$49.95**  
AVAILABLE AT TICKETMASTER  
453-8888 AND CENTURY CASINO

**ALPINE TWILIGHT**  
AFTERNOON  
7:30pm

ALL SHOWS DOORS AT 7PM • SHOWS START 8PM • 453-8888

# Junk science

Matthew Skopyk and Micachu use music as a construction project

**MUSIC**  
**BACKLASH BLUES**  
BY ROLAND WU  
roland@vancouverweekly.com

In my opinion, the act of building something is tantamount with reproduction as one of the chief reasons for human existence. It can be anything, from a house to a document to a photograph. In the music world, the method of creation can go beyond merely developing a song into the realm of actually building the instruments. Aphex Twin is famous for building his own synths. Bjork is frequently cited as avant-garde for her all-inclusive approach to sound design. Tom Waits is a junkyard genius, almost single-handedly bringing lo-fi to the mainstream. These big names are a part of the lineage that continues with London's Micachu.

*Jewellery* is the debut from Micachu, the grime-folk project of experimental British pop artist Mica Levi. On these dizzying punk-length pop exercises, she's

sometimes flanked by a live band called the Shapes but her choppy samples and detuned melodies are rarely missing from the mix. Samples, buzzes, crashes and other found sounds hang on for dear life to hobo blues guitar licks as Mica divulges her skewed views on life and love. Her flat, androgynous singing style is reminiscent of Berlin transplants such as Planingtorock and Kevin Blechdom, but with a significantly more abrasive sonic base.

Producer Matthew Herbert's penchant for unorthodox instrumentation and sampling is shared with Levi, as she can be heard playing a vacuum cleaner and glass bottles for melodic effect on this record. She also invented an adapted guitar called a "chu" that has a pedal for pitch shifting on the go.

Outside of the frantic edits and interest in physically constructing new implements for art, *Jewellery* also holds a strong core of songs. The off-key melodies and playing on this record may make this a tough listen for some, but songs like the Timbaland meets Tin Pan

Alley diss ballad "Curly Teeth" and the epically unhinged electro-grunge closer "Guts" have a compelling, addictive quality. Strip these songs down to the basics and they retain their strength, moving you beyond the initial expectation of her aesthetic decisions being gimmicky. It's definitely not style over substance.

**A SIMILAR STRUGGLE** has been the home. Opening act for Christian Hansen's album release party, Matthew Skopyk's six-piece long-awaited pop project debuted last Saturday at the ARTery. After a technologically inspired false start, the band bounded through the contents of its first release, *Find Your Love*. Skopyk's approach implies a carpenter's knowledge. He designed and built most of the computer-integrated gear seen on stage, including an opaque solid rectangular box that lit up and played chords when touched, a *Tron*-like ring device that seemed to modulate vocals like a vocoder and MIDI-controlled cello and violin that played notes and looped segments.

It was a ton of flash, but it was well executed. The music itself recalls early '90s techno and late '80s acid house, funnelled through modern technology and the very Edmontonian lyrical themes of isolation and alienation. It's projects like these that illuminate the inquisitive nature of the human mind and how our ideas can be manifested into physical objects of permanent value. **V**

dent/\$5 (restaurant/pub employees with pay stub)

**TRUCKER** 7:30pm, \$5/person minimum charge, feature artist: Donna Durand (453-8888)

**HOLLY WOODS OF TORONTO** World Water Day Festival: David Aus, Mike Ehlers, Hector Factor, Haybale, Gauram Kamik, Ray Mehlman, Dave Martin, John Spearm, Denial Society guests: 2-10pm, all ages, free

**JOHN L. HANCOCK** 7:30pm, \$5/person minimum charge, feature artist: Donna Durand (453-8888)

**LOVE LUNGE** 7:30pm, \$5/person minimum charge, feature artist: Donna Durand (453-8888)

**NEWCASTLE PUB** 7:30pm, \$5/person minimum charge, feature artist: Donna Durand (453-8888)

**NEW CITY** Open Mic Sunday hosted by Ben Disaster, 9pm (sign-up), no cover

**O'NEILL'S** Open mic jam with Robb Angus (the Wheat Pool)

**ON THE ROCKS** 7:30pm, \$5/person minimum charge, feature artist: Donna Durand (453-8888)

**PRISM SHOP** 7:30pm, \$5/person minimum charge, feature artist: Donna Durand (453-8888)

**RYCHIE PATRICK CHURCH** 7:30pm, \$5/person minimum charge, feature artist: Donna Durand (453-8888)

**ROCK CREEK** 7:30pm, \$5/person minimum charge, feature artist: Donna Durand (453-8888)

**SECOND CUP** 7:30pm, \$5/person minimum charge, feature artist: Donna Durand (453-8888)

**STANLEY A. MILNER LIBRARY** Theatre Northern Bluegrass Circle Music Society presents A Session (7:30pm, \$5/person minimum charge, feature artist: Donna Durand (453-8888))

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Industry Night, with Atomic Improv (7:30pm, \$5/person minimum charge, feature artist: Donna Durand (453-8888))

**BLACK DOG FREEHOUSE** 7:30pm, \$5/person minimum charge, feature artist: Donna Durand (453-8888)

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**MON MAR 22 DJS**

**BLACK DOG FREEHOUSE** 7:30pm, \$5/person minimum charge, feature artist: Donna Durand (453-8888)

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**TUE MAR 23 DJS**

**BLACK DOG FREEHOUSE** 7:30pm, \$5/person minimum charge, feature artist: Donna Durand (453-8888)

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Shiraz Wednesdays featuring Dave Babcock and his Jump Trio

**RIVER CREEK** Wednesdays Live Rock Band hosted by Yukon Jack 7:30pm

**SECOND CUP** Mountain Equipment 7:30pm

**OPEN MIC** every Wed 8-10pm

**STEEPS TEA LOUNGE-COLLEGE PLAZA** Open mic every Wed 8-10pm

**TEMPLE** Open mic every Wed 8-10pm

**URBAN LOUNGE** Open mic every Wed 8-10pm

**WILD WEST SALOON** Open mic every Wed 8-10pm

**CLASSICAL**

**WED MAR 25 CLASSICAL**

**EDMONTON INTEL** 7:30pm

**EDMONTON INTEL** 7:30pm

**EDMONTON INTEL** 7:30pm

**EDMONTON INTEL** 7:30pm

**EDMONTON INTEL** 7:30pm

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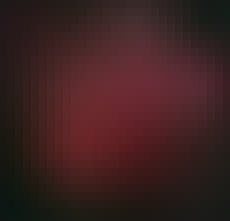
**EDMONTON INTEL** 7:30pm



Quality is in the  
details.



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TASTING BLEND IS CREATED  
FROM PREMIUM TOBACCO  
CUT TO THE HIGHEST STANDARD.



FINE CUTS SAME SMOOTH TASTE.



MAURIER S.A.



DU MAURIER

**Cigarettes are highly addictive.**  
**La cigarette crée une très**  
**forte dépendance.**



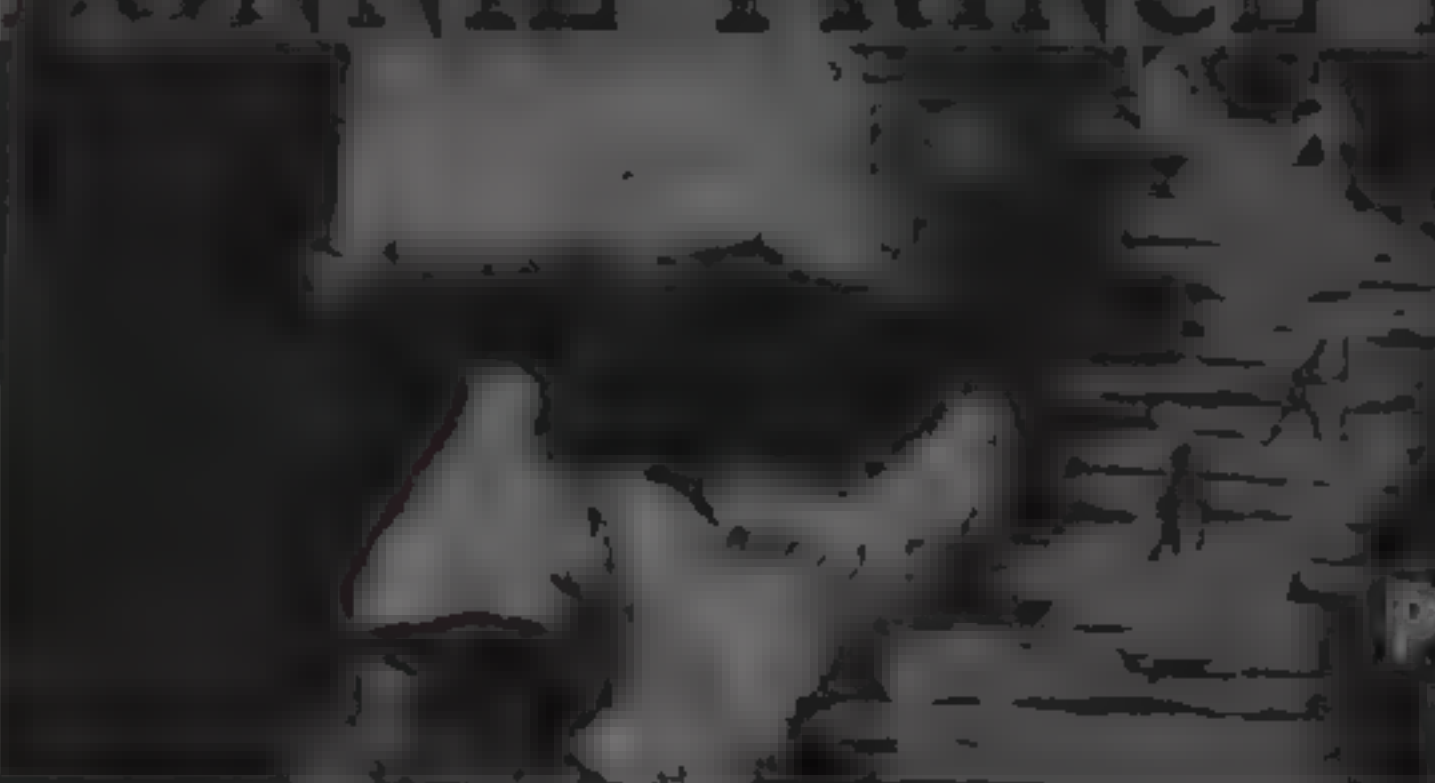
FOUNDATION  
CONCERTS

# FOUNDATION CONCERTS

MON MARCH 23

McDOUGALL UNITED

**RONNIE 'PRINCE' BILLY**



PLUS GUESTS  
PILLARS & TONGUES

FRI APRIL 3

PAWNSHOP BLACK HEN ARTISTS FROM SASKATOON...

**THE DEEP  
DARK  
WOODS**

THE WHEAT POOL & RED RAM

WED APRIL 8

PAWNSHOP

**HEY OCEAN**

with guests SPINAL BEACH

THU MARCH 26

BRIXX

**VITAMINS  
FOR YOU**

KIDZ HAVING FUN

FRI APRIL 3

STARLITE

**HEY ROSETTA!**

FRIDAY APRIL 3 with DAN MANGAN

THU APRIL 9

PAWNSHOP

**NOMEANSNO**

THU MARCH 25

PAWNSHOP

**PORTICO**

MURDER, MOTINY AND THE ZAZAZAS

SAT APRIL 4

HAVEN SOCIAL CLUB

An Evening with  
**Connie  
Kaldor**

SUNDAY APRIL 2

PAWNSHOP

**F  
UCKED  
UP**

FRI MARCH 27

STARLITE THE GENIUS OF THE WO...

**Q/A**

with THE ICE, EMOTION REVOLUTION, TOWER & NATE, AND BEN SHOOTER & WIDARION

MON APRIL 6

PAWNSHOP SKINCRAFT ARTISTS FROM MONTREAL...

**AIDS WOLF**  
SHEARING FINX  
FAMINES

THURSDAY APRIL 23

PAWNSHOP

**PARAMEDIC**

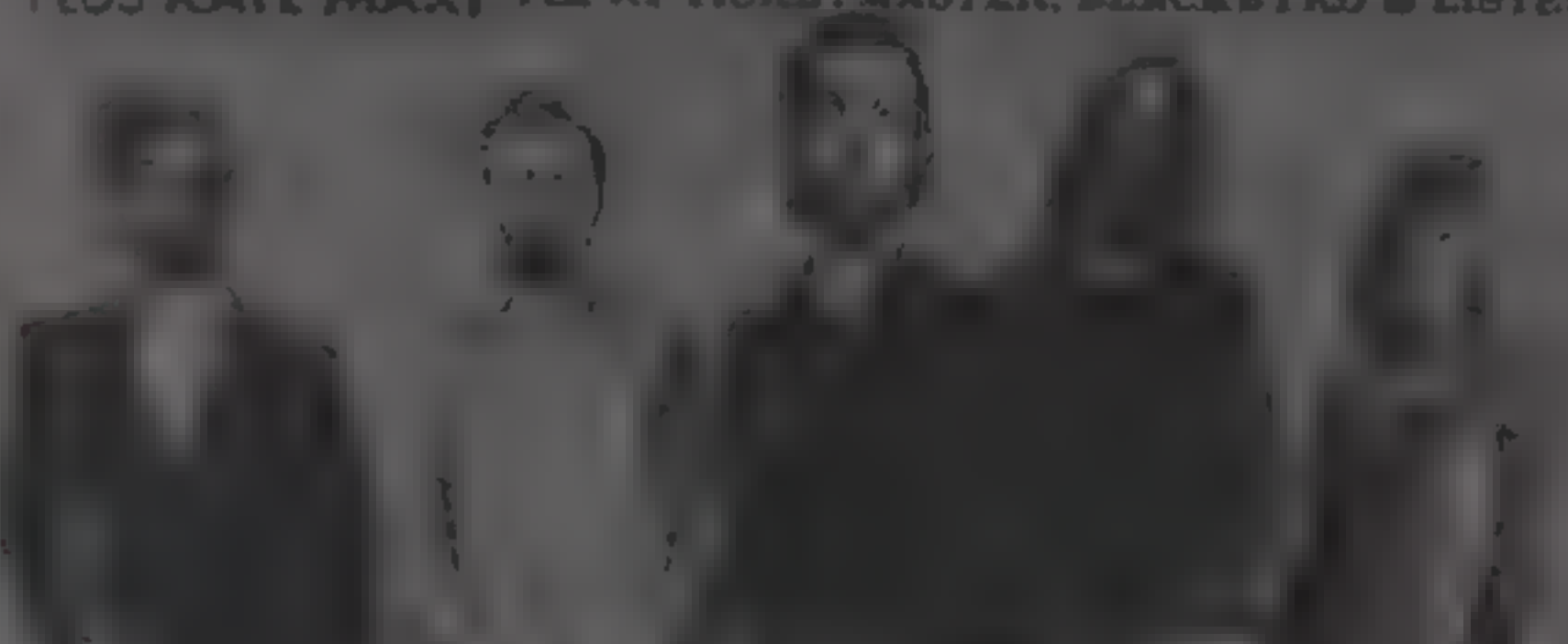
FIVE ALARM FUNK

FRI MARCH 27

McDOUGALL UNITED NEPTUNE ARTISTS FROM T.O.

**great lake swimmers**

PLUS KATE MAXI VIX AT TICKETMASTER, BLACKSTRID & LISTEN



TUE APRIL 7

MACDOUGALL UNITED

**GUY  
CLARK**

With Special  
Guest  
SLAID CLEAVES

FRIDAY APRIL 24

HAVEN SOCIAL CLUB

**Melissa McClelland**



SAT MARCH 28

McDOUGALL UNITED PROJECT HOPE BENEFIT FEAT.

**THE GUY**

TUE APRIL 7

STARLITE

**JUNIOR BOYS**

+ MAX  
TUNERO

FRIDAY MAY 1

PAWNSHOP

**HANSON  
BROTHERS**

POTTY UMBRELLA & OLD WHITE

FOR TICKETS & DATES AND MORE INFO GO TO **FOUNDATIONCONCERTS.COM**



# MUSIC NOTES

by [illegible]  
[illegible]

## MUSIC IS A WEAPON WEEKEND

THE MUSIC IS A WEAPON WEEKEND shifts locations over three nights with differing lineups for each show. All the bands involved are putting their efforts towards a good cause, too: it's all in the name of raising money to build a school in Ghana.

**THURSDAY, MARCH 21 (7:30 PM)**  
**GRASSTOWNE**  
ROYAL ALBERTA PROVINCIAL MUSEUM THEATRE, \$20 - \$25 (ALL AGES)

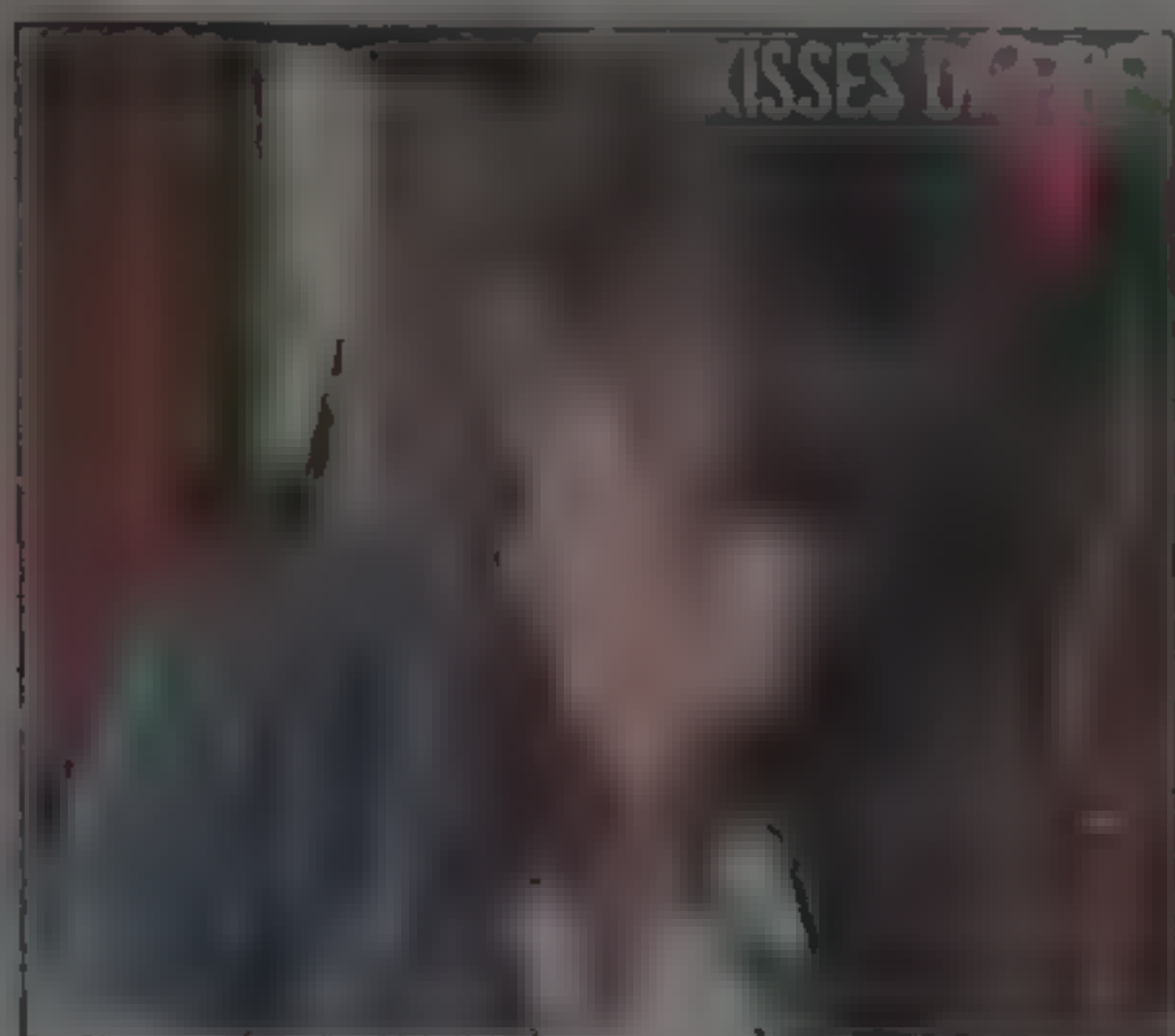
**FRI, MAR 20 (7 PM)**  
**KISSES OF FIRE**  
WITH THIGHS, SEAVES, VCA FOREST HYDEAWAY, \$10 (ALL AGES)

**FRI, MAR 20 (7 PM)**  
**TALIB KWELI**  
EDMONTON EVENT CENTRE, \$39.95

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ROYAL ALBERTA PROVINCIAL MUSEUM THEATRE, \$20 - \$25 (ALL AGES)

**FRI, MAR 20 (7 PM)**  
**KISSES OF FIRE**  
WITH THIGHS, SEAVES, VCA FOREST HYDEAWAY, \$10 (ALL AGES)

*Degrassi* series. For the last year they've been hosting an '80s-themed dance party in Toronto, and now they're taking it on the road. So if you want to feel sort of like you're in on Spike and Caitlin's high school reunion, you know where you need to be



**FRI, MAR 20 (7 PM)**  
**KISSES OF FIRE**  
WITH THIGHS, SEAVES, VCA FOREST HYDEAWAY, \$10 (ALL AGES)

Kisses of Fire's debut, *Only Mountains*, finds Liz Collins working her way through seven sparse songs, accompanying herself on keyboard for the most part, the sad, lo-fi sounds an unsettling—and perfect—counterpart for Collins' somber ruminations.

**FRI, MAR 20 (7 PM)**  
**TALIB KWELI**  
EDMONTON EVENT CENTRE, \$39.95

Talib Kweli released his last album in 2007, then suggesting that 2008 would see the release of three separate records. That didn't happen, though the rapper does have one of those three, *Prisoner of Consciousness*, on the horizon for this year, and he's found some time to make his first visit to Edmonton.

**SAT, MAR 21 (7:30 PM)**  
**GRASSTOWNE**  
ROYAL ALBERTA PROVINCIAL MUSEUM THEATRE, \$20 - \$25 (ALL AGES)

The Canadian Bluegrass Code (The Society) can always be counted on when it comes to bluegrass. For this concert the society is bringing Grasstowne to Edmonton; the band itself is only a year old, but the players involved are veterans, so they've got a nice handle on the music. Openers for the show will be locals Ida Red, and on Sunday, March 22 there's a master's session at the Stanley A Milner Library Theatre with John Reischman & the Jaybirds.

**TUE, MAR 24 (6:30 PM)**  
**ALBERTA MUSIC FUNDING AND GRANTS INFO SESSION**  
THANALTA ARTS BARN, 55 HAZEN RD. FREE (MEMBERS), \$5 (NON MEMBERS)

If you're making music, you should be at this seminar. Why? Because there's gold in them thar hills, and sometimes people really want to give it to you if you just fill out the right form

**TUE, MAR 24 (7:15 PM)**  
**JAMES EHNE AND ANDREW RUSSO**  
U OF A, CONVOCATION HALL, \$10 - \$40 (ALL AGES)

Grammy-winning violinist James Ehnes and Grammy-nominated pianist Andrew Russo will be melding traditional works by Beethoven and Brahms with contemporary compositions by John Adams and Paul Schoenfield.

**THU, MAR 26 (7:30 PM)**  
**FLORA**  
WITH WATER SCIENCE, ATOMIC, NORAH LORWAY, MIKEY BOWYER  
HYDEAWAY, \$10 (ALL AGES)

Rob Ross—the local electronic artist who records and performs as Flora—has put together a lineup of acts for a benefit performance in tribute to Charles Cooper, one half of electronic duo Telefon Tel Aviv. Cooper passed away earlier this year at the age of 31. Visual artist Kelly BoleN will be projecting her work during the performers' sets. All proceeds will be going to the Canadian Mental Health Association in memory of Charlie Cooper. ♥

# LIVE

ENTERTAINMENT THAT ROCKS YOUR LIFE.

\$5 COVER - INCLUDES ADMISSION AND \$5 DRINK COUPON!

## TRIBUTE ACTS

TOP TRIBUTE BANDS STRAIGHT FROM LAS VEGAS  
EVERY THURSDAY - SUNDAY



**CHRIS HIATT & COLD SHOT**  
STEVIE RAY VAUGHN TRIBUTE  
MAR. 19 & 20



**TNT**  
AC/DC TRIBUTE  
MAR. 21 & 22

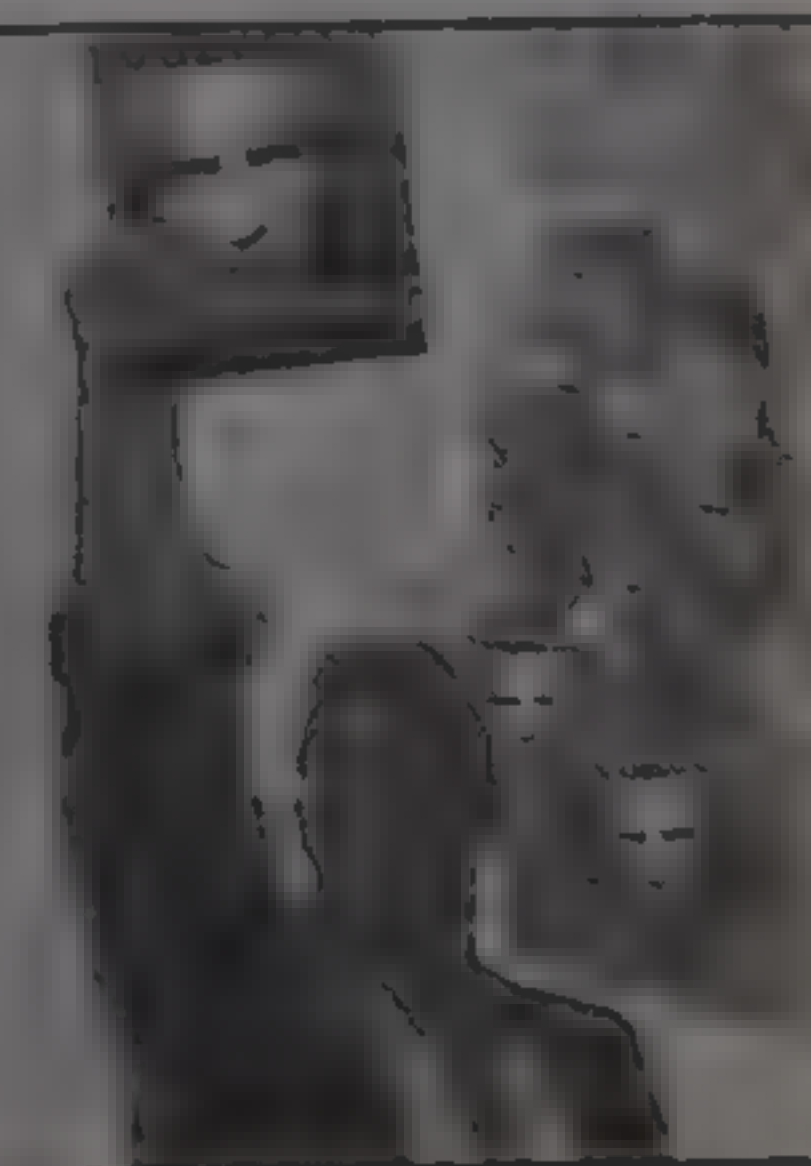
LIVE HOURS: WEDNESDAY - SUNDAY | 7PM - 2AM  
CALL 780.930.2580 FOR INFORMATION

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**RIVER CREE**  
RESORT AND CASINO

Free for  
the masses

Every  
Thursday



# the Deep Dark Woods

with

The Wheat Pool

Friday April 3

The Pawn Shop

doors 8:00 pm  
\$10 at the door  
(on sale Day of Show)

www.thedeepdarkwoods.com



the midway state



ON TOUR

ENIVY

WITH  
PARACHUTE  
PENGUIN

**MARCH 19 - STARLITE ROOM**

18+ - NO MINORS - DOORS 9PM - TIX ALSO AT BLACKBYRD

JUST ANNOUNCED - TICKETS ON SALE FRIDAY AT 10 AM

THE DEARS



JETS OVERHEAD



black  
DIAMOND BAY

**JUNE 3 - STARLITE ROOM**

18+ NO MINORS - DOORS 8PM

TICKETS ALSO AT BLACKBYRD & LISTEN



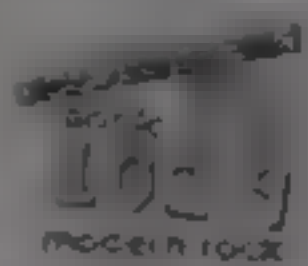
PLAIN WHITE TS

WITH GUESTS THE FEBRUARYS

**MARCH 22  
STARLITE ROOM**

DOORS 7 PM - ALL AGES

TICKETS ALSO AT BLACKBYRD



Saving  
Abel

*Tupelo Honey*

**MARCH 26  
STARLITE ROOM**

ALL AGES - DOORS 8PM

TIX ALSO AT BLACKBYRD

VUE WEEKLY & BEAR



**THURSDAY**  
BRING ME THE HORIZON  
PIERCE THE VEIL  
FOUR YEAR STRONG  
CANCER BATS

**FRIDAY APRIL 3  
EDMONTON EVENT CENTRE**  
LIMITED TICKETS ALSO AT BLACKBYRD AND LISTEN  
DOORS 5:30 PM - ALL AGES WELCOME

MARIANNA'S TRENCH

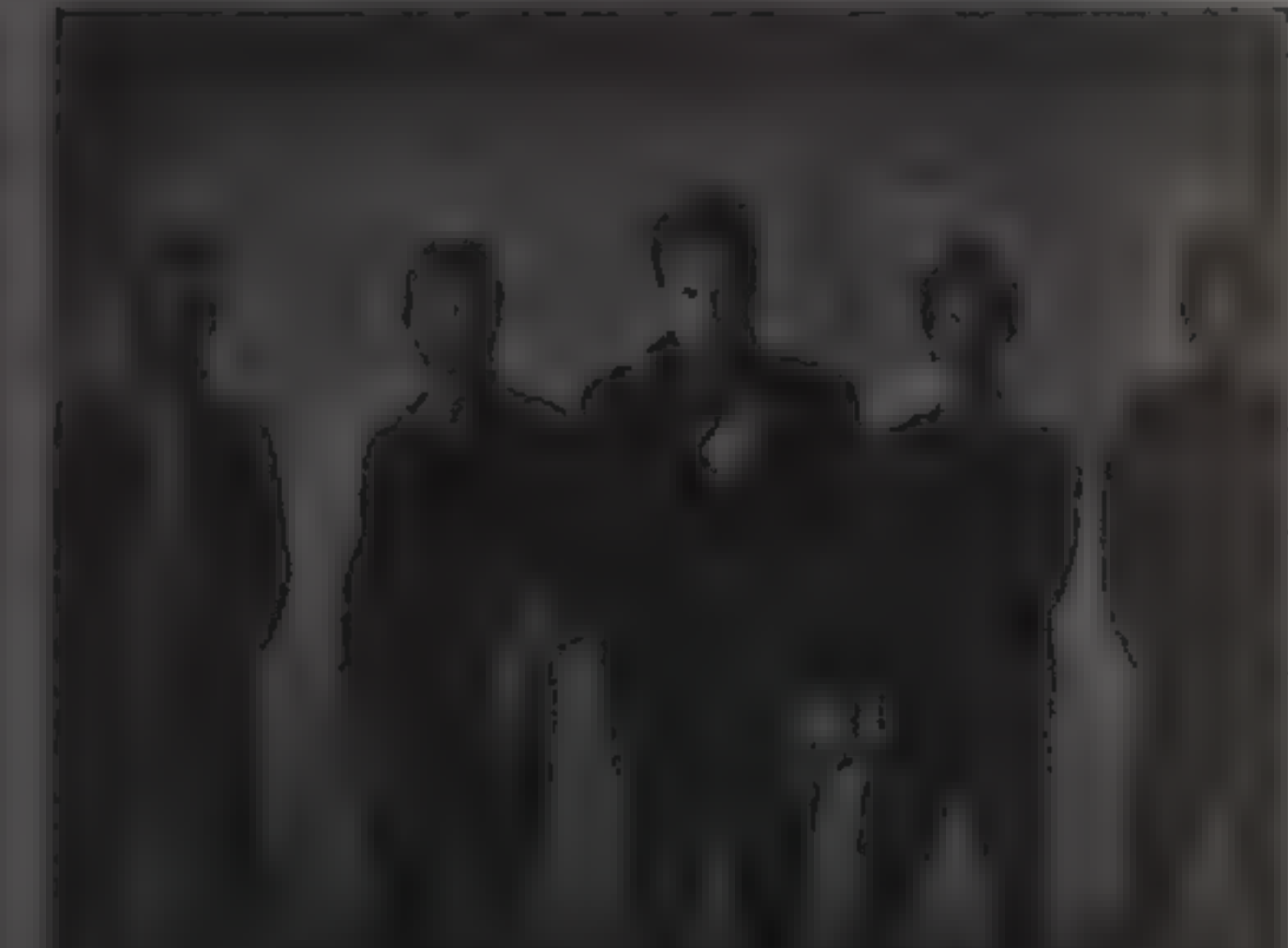
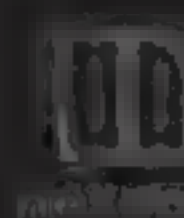


WITH GUESTS  
SHILOH & CARLY RAE JEPSON

**SATURDAY APRIL 4  
STARLITE ROOM**

ALL AGES - DOORS 5PM

TIX ALSO AT BLACKBYRD



THRIVING  
IVORY

**APRIL 16  
STARLITE ROOM**

18+ NO MINORS - DOORS 9PM

TICKETS ALSO AT BLACKBYRD

MINDLESS  
SELF  
INDULGENCE

WITH GUESTS

HOLLOWEY

**MARCH 26 - EDMONTON EVENT CENTRE**

ALL AGES - DOORS 7 PM - TICKETS ALSO AT BLACKBYRD



ALSO AVAILABLE ON [ticketmaster.ca](http://ticketmaster.ca) 780-451-8000





## A long time coming

Günther finally releases *Nuclear Stallions*

JAMES STEWART / jstewart@vuwweekly.com

Calgary instrumental rock group **Günther** started out the way so many did in the '90s, and the band's not afraid to admit it. "Yeah, we were kind of a punk/ska band, with a trumpet and everything," laughs guitarist Colin Mitchell (AKA Zero). "But we got away from that direction as we progressed in our musical tastes and as we lost members. We came to be influenced by bands like Hum, Sunny Day Real Estate and this Canadian band called Chore, who had a thicker sound."

With its membership whittled down to three, Günther started to pursue a more articulate and complex style of

PREVIEW

SAT. MAR 21 (7:30PM)  
**GÜNTHER**  
WITH VIKING FELL AND URSULA MINER  
HYDEAWAY, \$10

noise-rock. As the sound developed, the trio began to realize that what it was creating was essentially an inhospitable terrain for a vocalist.

"We tried incorporating singers over the years, but it never really felt right," explains Mitchell. "When we write, we're thinking in terms of guitar, bass and drums, and filling space that way. We try to create a wall of sound, so maybe there just isn't any space for vocals."

*Nuclear Stallions* was recorded in 2006 with producer Arran Fisher from Calgary's Summerlad, who also recorded the band's 2005 EP, *Greatest Televised Swordsman I've Seen In Years*. Using what was essentially a mobile studio to record the band in a garage (which later became Calgary mainstay and band collaborator/arranger Jay Crocker's recording studio), Günther tracked an album's worth of material that wouldn't see release until 2008, a full two years after the fact.

"It was mainly just a cost issue," notes Mitchell. "We were broke. The mixing and mastering took a while; Arran was busy with other projects, so things became pretty drawn out. But we were able to schedule a fundraiser show, and got enough raised to finally get the album finished."

WITH PLANS TO TOUR throughout Canada in 2009 in support of *Nuclear Stallions*, and a seven-inch set to drop in a few months, Mitchell is quick to credit up-and-coming Calgary label Lakesong Press with giving Günther the renewed motivation and logistical support the band needed to get away from its comfort zone and take the next step in the player's musical careers.

"We had gotten pretty cozy in Calgary," confesses Mitchell. "We weren't really looking ahead or thinking about touring. Nothing was pushing us to get out there, and so nothing was really opening up for us as a result. Having [Lakesong Press] work with us has been a huge help, in terms of promotion and knowing the right people to help build some momentum for the band." ▽

# WIN



One of 3 prize packs consisting of ...

1 CD ... Lost Channels  
2 Tickets ... March 27  
McDougall United Church

To enter ... Email us with your name and daytime phone number ...  
[lostchannels@vuwweekly.com](mailto:lostchannels@vuwweekly.com)

**Alberta  
music**

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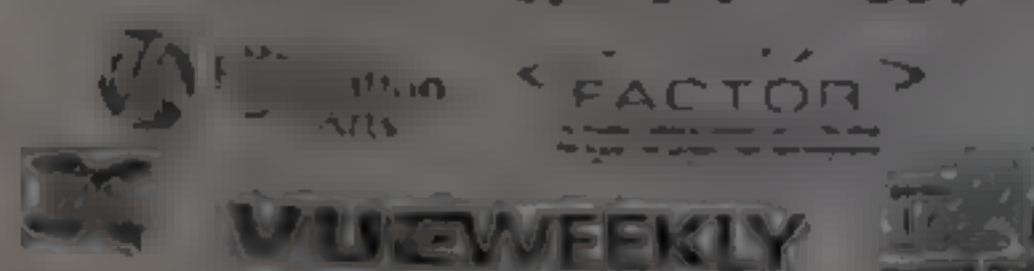
**INFO SERIES**  
Building Your Career In  
The Music Industry

**SHOW ME  
THE MONEY!**  
Funding & Grants  
Info Session

**Tuesday,  
March 24, 2009  
7:00 pm**  
**TransAlta Arts Barns**  
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## New album, hold the lushness

Plants and Animals plans for restraint on follow-up, maybe

BY BRIAN HORTLES / [brian@musicweekly.com](mailto:brian@musicweekly.com)

It's been an absolutely ridiculous year for Montréal's **Plants and Animals**. Having been nominated for the Polaris Prize, and now for two Junos for its debut full-length *Parc Avenue*, expectations are at an all-time high for a followup. Those expectations won't be easy to meet, but *Plants and Animals* seems ideally suited to the challenge, because nothing about *Parc Avenue* came easy to the group.

In fact, the group that went into the studio to record *Parc Avenue* barely resembled the group that came out with the final disc—musically at least. After more than two years in the studio, everything about the band had changed.

"At the beginning of those two years we were an instrumental band, more or less. Maybe there were some oohs and aahs but there were no words, and singing was definitely not at the forefront of the sound. I think that over those two years we really found our voice," explains drummer Matthew Woodley. "Initially we hadn't planned to spend two years; it was the summertime and we thought we might have it out for the Pop Montréal festival in the fall—maybe naively or over excitedly. We just realized as we



kept working that some things were gonna stick and some things weren't and we kept chipping away at the big log until we found what we were looking for."

What they were looking for turned out to be what a lot of Canadian music fans were looking for as well, as evidenced by the nominations that keep pouring in for the band. Prepar-

PREVIEW  
FRI MAR 20 10 PM  
PLANTS AND ANIMALS  
WITH RABBIT  
STARLITE ROOM 501

ing to head to Vancouver to witness the Juno ceremony—and hopefully thank family and friends from stage—Woodley and his bandmates are enthusiastic about what recognition by the Junos means.

"It's very exciting, yeah, yep, yeah—we weren't really expecting. The Junos are different—we were nominated for the Polaris Prize and that was fantastic and a big honour but that's kind of the indie award of things and the Junos are much more mainstream," he says. "Our parents are kind of excited too!"

**ONCE THE TOUR** starts in June, over, *Plants and Animals* will hole up in a Montréal studio and get down to the business of recording. Some stuff has already been done, and another three weeks is booked in April. One has to wonder, however, if the process will be as laborious as the band's previous effort.

"Two years? No way, man," laughs Woodley. "We learned a lot in doing that and I think we got to the point where we know what we're doing, how we work well, how to work quickly and what our sound is and that kind of thing. I think this one's gonna come out much more quickly."

"I wouldn't be surprised if the result is a little bit more pared down—less lush and orchestral. But it's really tough to say until we really start doing it. Sometimes there's an impulse to stop but more often in our history there's an impulse to keep adding. I think we've learned the art of restraint a little bit more though."



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# Use the Schwartz

sandwich, then interview—Bend  
Minister's singer has priorities straight



Justin Tyler Close

PHOTOS / bryan@vancouverweekly.com

Do you mind if I order my Schwartz's sandwich?" Bend Minister's singer Dan Moxon asks. At a certain point during the interview, Moxon has to take a break away from the phone to take care of some important business. It makes sense—Montréal's venerable deli-famous Schwartz's Deli is famous for its acid-tongued waiters, its cramped tables shared with regulars and an unwillingness to wait for someone to make up their mind. Moxon orders a sandwich, or get out. After ordering a medium smoked ham with a pickle and a coleslaw, Moxon has time to discuss his band, which is on tour with Mobile. The tour is going well, if a little bitter-sweet. It's the first tour the band will be on without its beloved van, affectionately known as "Corky." Corky

PREVIEW

WED. MAR 25 (7 PM)  
**BEND MINISTER**  
WITH MOBILE IN WARTON  
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gave out on a desolate BC highway after overheating. Oh sure, the band has a new van, but it just isn't the same. "I had [Corky] for four or five years and I used it for camping as well. Me and my dad built the beds and the space in the back and we had it pretty decked out with everything. Now this new van is better in every way, but there's a lot of bittersweet moments where you realize you got something new but it's not as good in terms of the memories," Moxon reminisces. "But it has heat, which is nice in the wintertime." After winning a CBC Radio 3 "Bucky" award in 2007, the band's sophomore album *Stories of Brothers, Tales of Lovers*

has assured the group's continued success. Split into two halves, the record has been referred to as a concept album by some critics for its continuous themes, though Moxon shies away from that label—and explains that the continuity in the songwriting wasn't as planned out as it might seem. "I don't like to typecast it as a concept album, but it definitely has some things that tie songs together, and themes for the two sides of the album—which ideally will be released as a double LP so that the *Tales of Lovers* and *Stories of Brothers* will each get their own single LP," he says. "[The record] kind of evolved overtime. I had the earlier songs for the *Tales of Lovers* and I had this theme I wanted to incorporate which had a man and a woman that have a love story and falling out and so on and so forth, so there were a bunch of songs with characters interwoven into them, and then I started writing some new material about random characters that were brothers." WITH A TENTATIVE plan for a double-LP release and an upcoming appearance at Juno Fest—the multi-venue music festival that accompanies the Juno Awards—Moxon and his band have plenty to look forward to, though for now he's looking forward to getting off the phone and getting to the business at hand—and who can blame him? "I'm very excited to get a smoked meat sandwich," he says. "I gotta save a bit of room for a poutine. That's for tomorrow—or tonight if we get drunk enough." v

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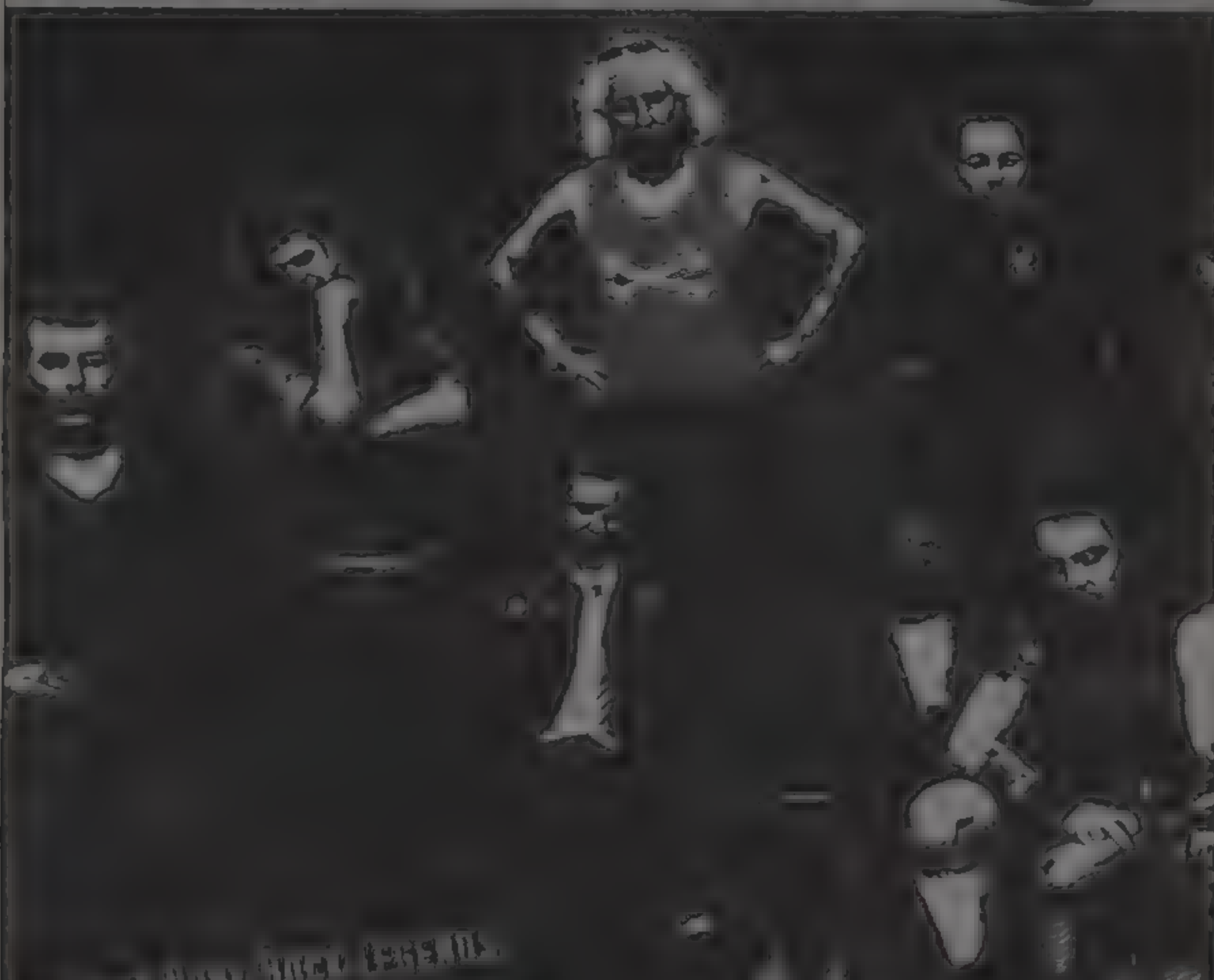


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REVIEWS

# NEW SOUNDS

Bonnie "Prince" Billy, *Beware* (Drag City) Pre-release copies of the new Bonnie "Prince" Billy album went out with songs consistently interrupted by a voice making announcements like "You are enjoying a promotional copy of Bonnie 'Prince' Billy's *Beware*," essentially making the album unlistenable while also doing nothing to stop the record from leaking in its compromised form. Finally free of the ridiculous anti-pirating scheme, there's a feeling that the distraction from the music that was caused by the move may not have been an entirely bad thing.

Before going any further, it should be made clear that Will Oldham's latest record under the Billy moniker is by no means terrible. In fact, there are some truly excellent and gripping songs to be found in *Beware*'s grooves—"Beware Your Only Friend," a raggedly strummed folk number that is layered with instruments and uplifting voices is excellent, as is "Afraid Ain't Me," the dark, '70s folk-jazz shakeup that closes the album, with a chorus that rises up and begins to soar, only to be drawn back down into the song's deeper recesses, with an urgent guitar line carrying onward as fiddles and flutes lurk in the background amongst other textures.

But those songs are only moments in the larger picture, pieces that should add up to something more, something grander in scope if not sound. What *Beware* offers for the most part, though, is a relatively wearisome journey through standard folk music.

Much of the material here is simply too easygoing, too laidback, to generate much intensity. It sounds too easy

in the end, as though this is largely a group of songs that might have been written by any number of folkies, rather than being an album that belongs entirely to Oldham because it could not have come from the pen and guitar of any other songwriter.

Granted, Oldham should be free to make an album that rolls out as easily as this one sounds, coming off as an oasis of sorts in the career of a man who has produced as haunting a work as the 1999 Billy record *I See a Darkness*. Of

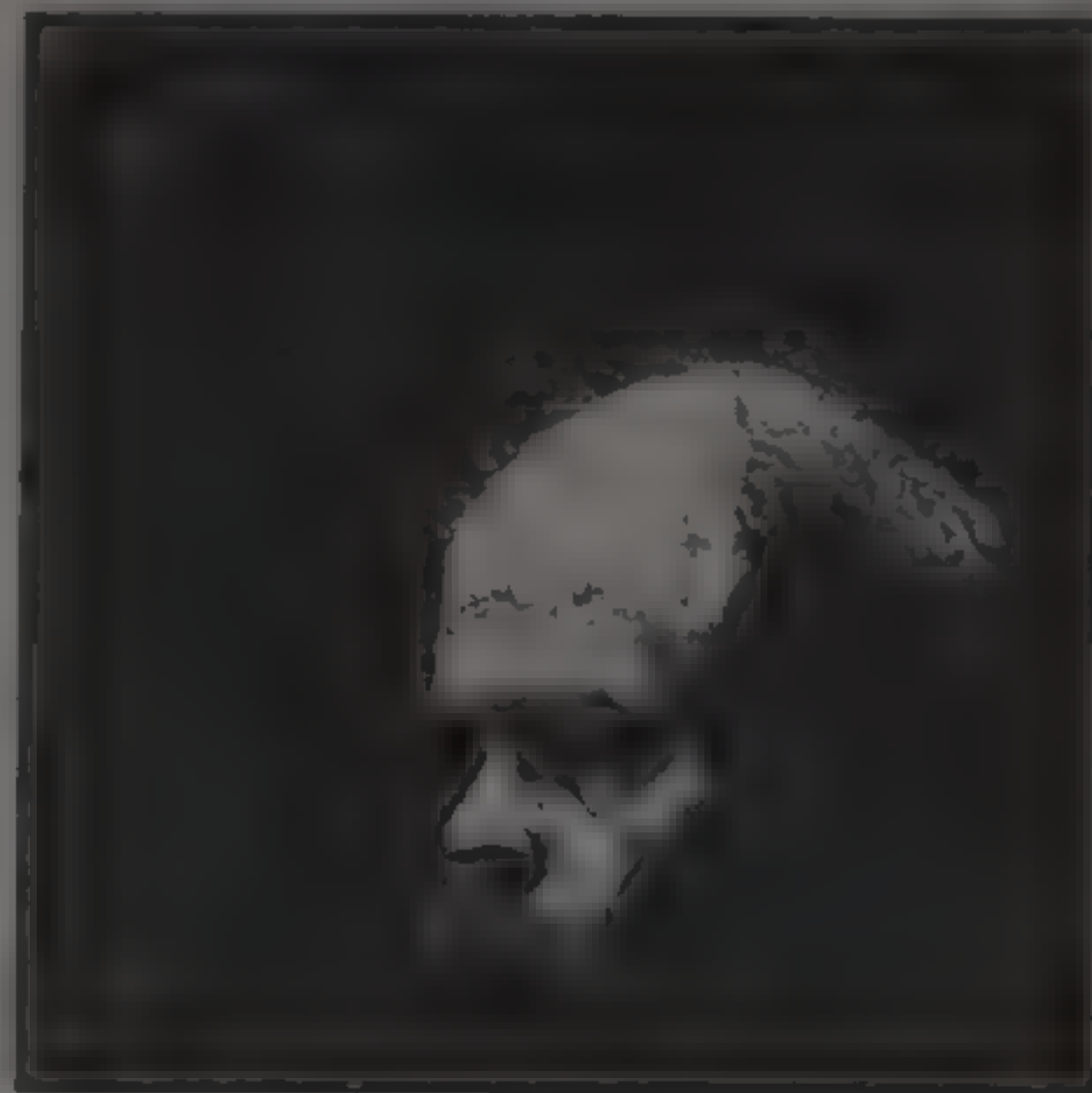
course, that record has set the bar high, and *Beware* falters beneath the sense of sameness that pervades it.

There are enough pleasant turns, if not twists, throughout *Beware*—"I Won't Ask Again" holds an electric guitar buried in the mix, sliding from chords into

the occasional lick, digging a deeper hole for the song to wallow in—to keep the record interesting throughout, but rarely is it arresting.

"Head's Arms" takes a similar tack to the opening song, sensually with gang vocals exploding out of the background, though it's far less successful this time, sounding a bit like a work in progress. There's a decent song—not a great one, mind you—beneath, but then it feels like the layers have been piled on top with too little regard for the whole. Likewise, "You Don't Love Me" is a similar toss-off, a nice ditty but nothing more. In the end, it all seems a little too light for someone of Oldham's calibre. —EDEN MUNRO / eden@vuweekly.com

Bonnie "Prince" Billy plays McDougall United Church on Mon, Mar 23.



7 and 7 Is, *Spills of the Empire* (Independent) "Lower Than I" is a brutal place to be if you're living it, but record it: just in case you're not. The lead track to *Spills of the Empire*, laying down the kind of

rhythm that works you over and shakes you up. As good as it is, though, "feel good" is probably not the way that this record should be described. "Bit My Tongue" is built on an uncomfortable guitar line, and the lyrics throughout are concerned with hard times than good times, even when there's a hopeful tone. Some of the trippier synth-effects don't quite sit comfortably in the music—the ones of "Mystery Kid" distract a little from an otherwise excellent song—but the moments are few. 7 and 7 Is fits best when the group embraces melody. "Shine Like the Stars" rolls from an addictive chant to a gliding verse and back again, its melody winning through the song as it's picked up and shared between vocals, guitar, and keys, while "Rebel (Bought and Sold)" rides a dark, hypnotic groove that slowly pulls you into its midst. —EDEN MUNRO / eden@vuweekly.com

Beirut, *March of the Zapotec and Realpeople Holland* (Pompeii)

While *March of the Zapotec*, the first disc of this duo's new album, is a signature work, the second disc, *Holland*, is a startling collection of electro-pop recordings under Zach Condon's

pre-Beirut moniker, Realpeople. *March of the Zapotec* was recorded with a piece funeral band while making a movie soundtrack in Mexico, which explains the cinematic atmosphere and sparse vocals. Fans of 2007's *The Flying Club Cup* will find those same powerful pop melodies on *Holland* if they can adjust to the arpeggiated, synthed-out, dance treatments, as on the opening track, "My Night With the Prostitute from Marseilles." Not his strongest nor most cohesive release yet, songs like "The Concubine" and "No Dice" show Condon at his most playful and club-friendly. —MIKE ANGUS / mikeangus@vuweekly.com

Bell Orchestra, *As Seen Through Windows* (Arts & Crafts)

you like a freight train at half speed, the Bell Orchestra's new album, *As Seen Through Windows*, is only when you're too far away to see what's really happening—

you're passively listening and don't really hear it until you look up and realize that instead of the car horns and sirens that usually punctuate the world, something beautiful has wrapped itself around you. It's sort of like when you take a bunch of colored pills and walk around in a fog for the day, except this fog is really awesome, not confusing like Sudafed. —BRYAN TILES / bryan@vuweekly.com

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propagandhi, *Supporting Caste* (Smallman) From the crunching riff of "Night Letters," seminal Winnipeg punks Propagandhi forcefully announce that while the years since 2005's *Potemkin City Limits* have been full of tumult (the wrapping up of G7, the departure to Smallman Records from Fat Wreck Chords and the addition of second guitarist David Guillas) they haven't done anything to blunt the band's brand of politics and in-your-face thrash punk delivery. *Supporting Caste*, the band's fifth album since forming in '86, is pure Propagandhi—challenging lyrics and driving guitars questioning everything from history ("Supporting Caste") to the hypocrisy of eating meat ("Human(e) Meat") to apathy ("Last Will and Testament"). A highlight is the stinging "Dear Coach's Corner," where lead singer Chris Hannah issues an angry rebuke of the use of his beloved game of hockey to promote Don Cherry's pro-militarist message ("Well, you'll be surprised if we find ourselves / Reaping a strange and bitter fruit that that sad old man beside you / Keeps feeding to young minds as virtue"). *Supporting Caste* is wicked, and well worth the wait. —SCOTT HARRIS / [scott@vuweekly.com](mailto:scott@vuweekly.com)

**The Whip, X Marks Destination (Razor & Tie)** This album works fine for the dance club, but if you want something to sit back and listen to, find another electronica record. Some tracks like "Save My Soul," "Blackout" and "Sister Siam" contain enough nuances to keep one from going brain dead. Unfortunately, most of this journey consists of spending copious amounts of time walking in circles. The album opener "Trash," for instance, is catchy. However, too much of anything is never a good thing. Even a person absolutely smashed would eventually wear out from swinging to an unchanging beat and melody for six minutes straight. —KRISTINA DE GUZMAN / [kristina@vuweekly.com](mailto:kristina@vuweekly.com)

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## MUSIC OLD SOUNDS

JOHN HATHORN  
[eden@vuweekly.com](mailto:eden@vuweekly.com)

**Pearl Jam, *Ten* (Epic)** Originally released: 1991; re-released: 2009 The Beatles or the Stones? Pearl Jam or Nirvana? For some, those questions don't hold the same weight, but for many who intimately remember the early '90s, when the so-called grunge explosion took place, Pearl Jam and Nirvana were worth taking sides over.

Pearl Jam's debut beat Nirvana's second release and first major-label effort, *Nevermind*, by a few months, though Pearl Jam's Stone Gossard and Jeff Ament had a few years on Nirvana, having done recordings with their previous bands Green River and Mother Love Bone (and the one-off project with Soundgarden's Chris Cornell, Temple of the Dog) before Pearl Jam came into being.

When it came to popular success, though, it was Nirvana who broke into the Billboard Top 10 first. Cobain would go on to label Pearl Jam as sell-outs, and in light of the noisy guitars that marked Nirvana's work, it's really not that surprising to see why. *Ten* was a polished effort, produced by Temple of the Dog-helmsman Rick Parashar. Songwise, Pearl Jam's debut is less about the collision between raging noise and pop-songstructure that Cobain's songwriting invoked; instead, inspiration came from '70s classic rock—at least musically, in the prominence of riffing guitars and the many leads that spot the disc—with vocalist Eddie Vedder's lyrics being the primary point of departure with his focus on subjects that cast a heavy gloom over the album. But *Ten* was an easy bridge between what had become the



overblown rock 'n' roll of the late '80s and early '90s and the so-called grunge scene that blew up out of Seattle at the tail end of that period. The music was not all that far removed from either scene, and as Pearl Jam's success began to take off, it proved an easy entranceway for many to grab hold of the grunge bandwagon.

In the years that followed, Nirvana's implosion and Pearl Jam's further success were well-documented, with Pearl Jam going on to record a number of far more interesting albums

than its debut seemed in hindsight, though in 2009 the album has been re-mixed, revealing something a little less dated in sound.

The newly remixed version of *Ten* is not exactly a far cry from the original. There's a new focus to the record, bringing

it closer in line with the four albums that immediately followed *Ten*, all of which were produced by Brendan O'Brien. O'Brien was at the helm for *Ten*'s remix, and he's put the guitars into more rigid roles; on the original version, tracks like "Porch" and "Jeremy" played more freely with placement of the instruments, Mike McCready's lead on the beginning of "Porch" crossing the speakers and Jeff Ament's bass harmonics on "Jeremy" leaping out as though from another instrument entirely. Now, "Porch" finds the guitar pushed over to the left speaker and the "Jeremy" harmonics sit comfortably inside the bass line rather than on top.

The end result has been that the album sounds dirtier even as it has been cleaned up, each part seeming more at home within the context of the song by shedding the less rooted, more ethereal approach of the original mix. As it stands now, *Ten* is now a solid entry point into the band's catalogue, and it sounds less divisive than it did in its original form. ▽

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These dudes would fuck you up for  
Making eye contact

**NOAH'S ARK WELD**  
**NAMES FOR SHAPES THAT DON'T EXIST**  
**40 DAYS / 40 NIGHTS**  
I love this here guy  
He turns shit into pure gold  
For a living mon

# FULL MOON FOLK CLUB

## UPCOMING SHOWS...

FRIDAY MARCH 27

### ALEX CUBA BAND

COMING IN APRIL...

**ELIZA GILKYSON**

**NINA GERBER**

St Basils Cultural Centre  
10819-71 Ave info: 438-6410 [www.mfc.org](http://www.mfc.org)

Tickets available at Southside Sound & Tix On The Square

# SLEEMAN MONDAYS

## WIN A GRAND PRIZE PACKAGE

### INCLUDING A **SWAMPBOAT**, **A LIFT TICKETS AND ONE NIGHT WITH** **ACCOMMODATIONS IN JASPER!**

## DRAW ON MONDAY MARCH 23, 2009!

### YOU MUST BE PRESENT TO WIN.

## MIDNIGHT DRAW AT

# THE BLACK DOG.



# The streets are alive

The sound of music makes its way to the stage

PAUL BLINOV / blinov@vancouverweekly.com

**A**re there any good busker jokes?" Lex McKie kids over cellphone crackles as he strolls down Whyte Ave shortly after midnight. He's gathering up material for his hosting debut at the **Busker's Ball Seventh Ball**—though it doesn't sound like he's doing poorly in that regard.

"I've been coming up with anecdotes and trying to learn as much as I can about the performers. I've got funny stories," he says assuredly. This marks the first Busker's Ball that McKie's directly involved himself in, and although he's not performing, busking isn't a foreign concept. A guitarist on his own, McKie got his start strumming for dollars as a teenager, inspired by the "punks who ran Bad Ass Jack's at the time."

"That's how I got my start, playing folk music and acoustic music when I was in high school and afterward," he explains. "I still busk every now and then in the summer, but it's not something I do for a living."

**THE PROCEEDS FROM** this year's Ball are going to the Parkland Institute, a non-partisan research group focused



PREVIEW

FRI, MAR 20 (6:30 PM)  
**THE BUSKER'S SEVENTH BALL**  
HOSTED BY LEX MCKIE  
WITH THE ANDY NORTHRUP TRIO, THE ERIC JOHNSON BAND AND MORE  
NAKED ON JASPER, DONATIONS

on politics and economics. Tickets are by donation for a lineup of buskers, artwork and a few groups who hit stages more than street corners these days: the Andy Northrup Trio, Daniel Moir and the Eric Johnson Band, to name three of the seven slated acts.

And of course, you may recognize a particular busker by face, from seeing him or her play near your usual outdoor haunts, and that open-air contribution to the arts is, to McKie, one of the beauties of the trade.

"Everyone knows specific buskers—they see them everywhere," McKie says. "I think everyone has their favourite buskers, people they usually throw money to and people they usually go 'Aww, damn it, not them again.' I think it draws attention to art. One of the greatest things about this city is all of the art going around, and buskers are totally a part of that." ▽

**Skully & The Hypocrites**  
with guests  
**STARVE THE ARTIST**  
(CALGARY)  
**THE LOUDHAILERS**

**SATURDAY MARCH 21ST**  
10030 102ST | \$10 | DOORS @ 9  
**BRIXX bar & grill**  
FORMERLY VELVET UNDERGROUND

## ZODIAC FREE ASTROLOGY

freewill@vancouverweekly.com

### ARIES (MAR 21 - APR 19)

The 1906 earthquake that hit San Francisco also demolished downtown Santa Rosa, about 80 kilometres to the north. During the rebuilding process, Frank Doyle, a local businessman who referred to himself as a "champion of the future," pushed a radical agenda. "When we construct our new downtown thoroughfare," he said, "let's make it wider than it has been in the past. That way it will accommodate the promising technological innovation called the automobile." Draw inspiration from Doyle's prescience, Aries. As you regenerate and rejuvenate your world, do the equivalent of creating wider roads. Be a champion of the future.

### TAURUS (APR 20 - MAY 20)

Among medieval alchemists, there were some who tried to make a fortune by literally converting lead into gold. But the authentic practitioners of the art were interested in a subtler kind of experimentation: ripening and beautifying the shadowy aspects of their own psyches. That explains their motto: "For a tree's branches to reach to heaven, its roots must reach to hell." Among other things, that means you have to dig deep and work hard on redeeming your less flattering qualities in order to earn the right to exalted states of consciousness and spiritual powers. The coming weeks will be an excellent time for you to carry out this alchemy.

### GEMINI (MAY 21 - JUN 20)

Entomologist Justin O Schmidt drew up an index to categorize the discomfort caused by stinging insects. The attack of the bald-faced hornet is "rich, hearty, slightly crunchy. Similar to getting your hand mashed in a revolving door." A paper wasp delivers pain that's "caustic and burning," with a "distinctly bitter aftertaste. Like spilling a beaker of hydrochloric acid on a paper cut." The sweat bee, on the other hand, can hurt you in a way that's "light, ephemeral, almost fruity. A tiny spark has singed a single hair on your arm." In bringing this to your attention, Gemini, I hope to inspire the rebel in you. Your homework is to create an equally nuanced and precise index of experiences that feel good. According to my reading of the astrological omens, you will be able to call on tremendous reserves of intelligence as you identify the numerous modes of pleasure that are available to you, and define them in exquisite detail.

### CANCER (JUN 21 - JUL 22)

A famous YouTube video shows a small crab perched on top of a giant jellyfish that's swimming in the ocean. (It's here: [tinyurl.com/6ulpoe](http://tinyurl.com/6ulpoe).) Apparently this is a common phenomenon. The species known as the graceful rock crab not only grabs free rides on jellyfish, but also steals food from them as it does. This creature is your role model, Cancerian. See if you can develop a safe and symbiotic relationship (perhaps temporarily) with a big stinging blob. At the very least, wangle some benefit out of a clueless behemoth.

### LEO (JUL 23 - AUG 22)

"One of the healthiest ways to gamble is with a spade and a package of garden

seeds," says comedian Dan Bennett. Your assignment, Leo, is to come up with three other smart risks you could profit from taking. You're entering a phase of your astrological cycle when you'll be rewarded by leaving your comfort zone and heading toward the frontier—but only if you're fully armed with crafty discernment and a realistic (not cynical) understanding of how the world really works. Please stay away from rash dares, unresearched shots in the dark, and crazy plunges rooted in blind faith.

### VIRGO (AUG 23 - SEP 22)

Years ago a Polish scientist toiling in Antarctica was consumed with longing for a woman he'd left behind in his home country. Spilling over with the desire to express his adoration, he gathered a mass of penguin dung and used it to spell out a large "M" on the frigid ground. It was the first letter of his girlfriend's name, Magda. To this day, two species of flowering plants have thrived in that M-shaped area, fed by the fertilizing power of the dung. Your assignment in the coming week, Virgo, is to create something equally enduring and unique for someone you care for deeply.

### LIBRA (SEP 23 - OCT 22)

If you find yourself driving on a major highway anytime soon, there's a better-than-usual chance that you'll come upon a place where a truck has accidentally spilled a few tons of french fries or thousands of bottles of beer or a huge load of sex toys. Why do I say this? Because according to my analysis of the astrological omens, you will be exposed to an abundance of some resource that is too much to use all at once or is not really yours to take or is not exactly what you need. A highway spill is just one form

this could take. What should you? Don't get distracted by frustration or confusion. Instead, use it as a provocative motivation to go get the precise stuff you need in the right amount.

### SCORPIO (OCT 23 - NOV 21)

After extensive analysis, I've concluded that you won't serve any time in hell for the shock therapy you'll unleash this week — with one caveat: the shock therapy must be motivated primarily by love, not a lust for power. My research also suggests that in dropping your bombshells you may even rack up some karmic credit, not karmic debt—if the things you destroy are truly beyond repair and certain to keep causing pain, and if you institute a plan for building a shiny new creation to replace what's lost.

### SAGITTARIUS (NOV 22 - DEC 21)

"Though the seas threaten, they are merciful," says Ferdinand, a character in Shakespeare's play *The Tempest*. "I have cursed them without cause." Please consider the possibility that you could honestly make a similar declaration about some influence in your world. What's wild but mostly beneficent? What's primal in a way that draws you back to your deepest sources and reminds you what's really important?

### CAPRICORN (DEC 22 - JAN 19)

Study the following terms: refuge, sanctuary, bunker, asylum, fortress, haven, shelter, safety zone, storm cellar, hideaway, retreat, halfway house, cloister, cell, ashram, clubhouse, lair, foxhole, nest, pit, inner sanctum. Now use some of those words to formulate descriptions of actions you'll take to enhance both your freedom and security. Example: "When I'm longing for

privacy and renewal, I'll retreat to a haven not a bunker." Another example: "If I need to seek refuge from the unnameable insanity around me, I'll make a pilgrimage to a sanctuary, not to a foxhole."

### AQUARIUS (JAN 20 - FEB 18)

No one really knows when the Piscean Age ends and the Aquarian Age begins. Astrologers have been arguing about the issue for years. But here's what to watch for when the transition gets underway, fewer and fewer people will be invested in belief systems, and an ever-growing contingent will thrive on asking questions and keeping an open mind. For those of us in the latter category—the Aquarian Agers—we will prize the virtues of curiosity. We will avoid being addicted to dogmatic theories and rigid certainties, knowing that they tend to shut down our fluid intelligence. We will get a kick out of shedding our own emotional biases so that we can strive to be more objective in our understanding of the ever-evolving truth. I mention this, Aquarius, because it is an excellent time for you to charge headlong toward the Aquarian Age.

### PISCES (FEB 19 - MAR 20)

Some of the best-selling Japanese novels in recent years have been composed by young authors entirely on their cell phones. The small screens encourage narratives that are animated by terse rhythms. Flowery descriptions are rare and character development happens fast. I believe that in the coming weeks you will have a capacity akin to the cell-phone storytellers, Pisces. You'll be able to compress complex material into simpler forms; you'll have a knack for being very creative as you cut away frills and strip things down to their basics. ▽





# I <3 coming together

**1997**  
**QUEERMONTON**  
TED KERR  
ted@vuwweekly.com

Last week I interviewed artist Attila Richard Lukacs about his Polaroid show at the Art Gallery of Alberta. He showed up for the interview wearing an "I Heart Gaza" T-shirt. Standing there as a queer man, commenting on Palestine through his choice of clothing he represented a coming together of communities that in part echoed what my last few weeks have been about.

A few months ago I wrote a column about a listserv that would not post event details for Exposure: Edmonton's Queer Arts and Culture Festival. A number of reasons were given, including the listserv proprietor's concern that due to the content (read: gay) the post might offend some of his subscribers.

Nothing really came of the column. A few people mentioned in passing to me that they had had similar experiences, but no one cancelled their subscription to the listserv or brainstormed how we could work with the proprietor to change his practices.

I also became complacent. I sent a few emails around to alert people to what I had written, but when no one replied I let it die. But since it is almost Easter this can be a resurrection story.

A few weeks ago an email was circulated among the social justice community in Edmonton that quoted the column about my experience with the listserv. The circulating email was about how the aforementioned listserv was now unwilling to circulate events happening in the city for Israeli Apartheid Week at the University of Alberta.

The email gathered momentum and soon I was receiving emails that people were cancelling their subscription to the listserv and that they were writing the proprietor strongly worded emails questioning his posting practices.

During all this I also received a few notes from people apologizing for not acting when I wrote the column in the first place. One friend involved in social justice wrote, "There are so many fires around me and so when shit like this happens I just think, oh ya, that's the way it is. I'm used to queer being discriminated against!"—she isn't the only one.

In a way we all have gotten used to homonegativity being a daily part of lives. Systemic and cultural homophobia is so pervasive we often fail to notice it. When someone does we often chalk it up to them being sensitive.

People post homophobic status updates on Facebook, some Urban Outfitters are selling prank "Gays in the Closet" stationary, the Alberta government still does not fully recognize sexual orientation in the province's human rights legislation and as HIV rates begin to increase among gay men in Edmonton so to does the vitriolic rhetoric around AIDS within the gay community.

**I NOW SEE** how my own acceptance of homonegativity and internalized homophobia let the issue die the first time. I let people continue to subscribe to a service that pandered to organizations that didn't value them and could in some cases hurt the work they do.

When the email made the issue resurface I felt guilty when I saw people sticking their necks out. When unsubscribing to the listserv put them on the receiving end of long, pontificating emails from both sides I worried that standing up for gay rights might not seem so worth it to them anymore.

In some ways it is now easier to be open about your sexual orientation than it ever has been, but with that comes possible backlash from those who want individuals back in the closet and misplaced notions from some gay people around gratefulness and acceptance. To this day when some macho-looking straight dude doesn't mumble "homo" under his breath I start thinking he should be nominated for a peace prize. I have to ask myself, since when is just being decent a cause to celebrate?

What I realize now is that people didn't just unsubscribe from the listserv because they perceived it to be homonegative and discriminatory in other ways. They unsubscribed because they didn't agree with the owner of the list's practices and needed to feel supported by a critical mass to take action. They took a stand, not because they have gay or Palestinian friends but because they have friends, and together they recognized that they no longer wanted to support an organization that didn't value all people equally. ♥

## EVENTS WEEKLY

For your free listings to 780.426.2889 or e-mail Glenys at [listings@vuwweekly.com](mailto:listings@vuwweekly.com)  
Deadline is Friday at 3 pm

### CLUBS/LECTURES

**ADVENTURE INK** Stanley Milner Library, 780.496.7032 • *Machu Picchu*: Presentation on Peru • Mar 19, 7pm • Free; [www.epl.ca/AdventureInk](http://www.epl.ca/AdventureInk)

**AIKIKAI AIKIDO CLUB** 10139-87 Ave, Old Strathcona Community League, • Japanese Martial Art of Aikido • Every Tue 7:30-9:30pm; Thu 6-8pm

**THE ARCHIVE OF EVERYTHING: CULTURE, HISTORY, THEORY** HC L-1, U of A campus • 2008-09 Broadus Lecture Series: Featuring Michael O'Driscoll • Lecture Three: *Archivologies: The Archival (Re)Turn*, Fri, Mar 20, 3:30pm

**AWA 12-STEP SUPPORT GROUP** Broadside Presbyterian Church basement, N. door, 6 Bernard Dr, Bishop St, Sir Winston Churchill Ave, St. Albert • For adult children of alcoholic and dysfunctional families • Meet Mondays including holidays, 7:30pm

**BLUE GOLD** Varscona Theatre, 83 Ave, 103 St • Documentary *Blue Gold*, an audio feed from the World Water Forum in Turkey, and talk by Council of Canadians Blue Planet Campaigner Anil Naidoo • Sun, Mar 22, 11:45am

**BUDDHIST LECTURE SERIES** SGI Edmonton Centre, 10711-107 Ave, 2nd Fl • Lecture followed by a question and answer discussion period • Sat, Mar 21, 1-2pm

**CHESS** Edmonton Chess Club and Society of Alberta Chess Knights, 780.474.2318 • Learn to play chess; opportunities for all ages including classes, school programs and tournaments • [rovingchessnuts@shaw.ca](mailto:rovingchessnuts@shaw.ca)

**ECO-TOXICOLOGICAL EVALUATION OF PERFLUOROTANE SULFONATE (PFOS) IN THE ENVIRONMENT** U of A Natural Resource Engineering Facility 1-003, NRE 1-003 [www.campusmap.ualberta.ca](http://www.campusmap.ualberta.ca) • Talk by Dr. John Giesy • Thu, Mar 19, 4pm • Free

**EDMONTON COLLECTIBLE TOY AND COMIC SHOW** Shaw Conference Centre, 780.993.8799 • Large selection of vintage and modern toys, comic books, anime, video games and pop culture memorabilia • Sun, Mar 29

**EDMONTON ESPERANTO SOCIETY** Rm 1812, 10025-102A Ave, 780.702.5117 • Fri, noon-1pm • [vaughn@sewardconsulting.com](mailto:vaughn@sewardconsulting.com)

**EDMONTON JANE AUSTEN SOCIETY** Stanley A. Milner Library, Edmonton Rm • *Women Writers and "Our Miss Austen"*, talk by Isobel Grundy • Sat, Mar 21, 2-4pm • Free

**EDMONTON NATURE CLUB** Royal Alberta Museum • Monthly meeting: *Photographing Alberta's Smaller Majority* with speaker Terry Thomlin • Fri, Mar 20, 7pm (coffee), 7:30pm (meeting) • Admission by donation

**EDMONTON SEEDY SUNDAY** Alberta Ave Community League, 9210-118 Ave, 780.439.8954 • Seed exchange, vendors, books, gardening displays, gardening book and magazine exchange. Featuring speakers Ron Berezan *Urban Permaculture—Creating abundance for people and planet* and Sarah Mohan *Food, Farmers and Climate Chaos* • Sun, Mar 22, 11am-4pm • Free

**ELIMINATING RACISM: AWARENESS AND ACTION** King's University College, 9125-50 St, 780.465.3500, ext.8063 • Featuring speakers from the King's community presenting their experiences of racism at King's and in Edmonton • Mon, Mar 23, noon-1pm

**EUSA—ENGLISH UNDERGRADUATE STUDENTS' ASSOCIATION SPEAKERS SERIES** HC L-3, U of A Campus • *Putting Edmonton on the (Google) Map* by Heather Zwicker • *Mr. Casaubon's Failure: Information Overload and the Unfinished Work of Scholarship* by John Considine • Tue, Mar 24, 5pm

**EXPLORING JUSTICE IN CANADA** • Lendrum Mennonite Brethren Church, 11210-59 Ave; Public meeting to explore the goals of the legal system are in Canada and to discuss justice. Facilitated by Meredith Egan; Fri, Mar 27, 7pm; Free • **RESTORATIVE JUSTICE: WHAT IS IT?** L'Arche, 7708-83 St; Looking at the values and principles of restorative justice and how they can be applied in schools, communities and institutions; Sat, Mar 28, 10am-3pm; Free, pre-register, E: [bmheather@shaw.ca](mailto:bmheather@shaw.ca)

**FRANKENFOOD: FEAR AND LOATHING AT THE GROCERY STORE** Main Floor, Stanley Milner Library, 7 Sir Winston Churchill Sq • Lunch by the Books: U of A philosophy professor Jennifer Welchman discusses the ethical significance of genetically modified foods • Thu, Mar 26, 12:05-12:50pm • Free

**FRIENDS OF LUCY RALLY** Valley Zoo, 13315 Buena Vista Rd • Sat, Mar 21, 9:30-10:30am

**FRIENDS OF MEDICARE-SPEAKER'S SERIES** Stanley Milner Library Theatre, downstairs, Sir Winston Churchill Sq - Library • *Your Rights Under Medicare and How to Fight for Them*, presentation by Steven Shrylman • Thu, Mar 26, 7pm • Free, donations welcome

**HIDDEN CORE BELIEFS CAN MAKE YOUR LIFE SUCK** Life Enrichment Centre, upstairs, 780.462.4491 • Enlightening New Thought Lectures by Dr. Jaclyn Darby • Every Sun, 11am, in March • Donation

**HIV EDMONTON—LUNCH AND COMMUNITY FORUM** Canterra Suites, 11010 Jasper Ave • Forum on *HIV, Disclosure and the Law*, moderator Glenn Betteridge • Mar 19, noon-2pm

**"HOME" ENERGISING SPIRITUAL COMMUNITY FOR PASSIONATE LIVING** Gameau/Ashbourne Assisted Living Place, 11149-84 Ave • Home: Blends music, drama, creativity and reflection on sacred texts to energise you for passionate living • Every Sun 3-5pm

**IMAGES ALBERTA CAMERA CLUB** Pleasantview Community Hall, 10880-57 Ave, 780.962.6561/780.469.9776/780.452.6224 • Featuring presentations, speakers, workshops, outings, and competitions. All levels of photographers welcome • Meet the 2nd and 4th Thu each month; Sept-May, 8pm

**MEDIATION AND RESTORATIVE JUSTICE CENTRE** City Arts Centre, 10943-84 Ave • Communicating Through Conflict • Sat, Mar 28, 1-4:30pm • Free

**PHOTOGRAPHY: TAKING GREAT PHOTOS** Stanley A. Milner Library, Centre Core, 780.496.7070 • Presentations by Images Alberta Camera Club photographers • Sat, Mar 21, 2-4pm • Free, drop-in

**RESPONDING TO THE FINANCIAL CRISIS—THE VIEW FROM WALL STREET** lobby, TIMMS Centre for the Arts, 780.492.5674 • Lecture by William Campbell • Tue, Mar 24, 5-6pm • Free

**RIVERDALE NET ZERO ENERGY HOUSE** 9927-87 St, [www.riverdalenetzero.ca](http://www.riverdalenetzero.ca) • Get ideas on energy savings from this zero energy house open for self-guided tours most Sat afternoons until Mar, 1-4pm • Free

**SENIORS ISSUES** St Albert Legion, 6 Tache St, St. Albert, 780.418.5730 • How important are seniors issues to you? • Mon, Mar 23 1:30pm

**SIMPLICITY CIRCLE** Westwood Unitarian, 11135-65 Ave, 780.431.1501 • Exploring a variety of topics related to simplifying and "greening" our lives • Sun, Mar 29, 7:30-9pm • Free

**THE SOUTHEAST COLLECTION** Queen Alexandra School Gymnasium, 7730-106 St, 780.439.2797 • Lecture by Susan Berry on the collection of First Nations and Métis artifacts that was collected in 1859-60 • Tue, Mar 31, 7:30pm • Free

**SUGARSWING DANCE CLUB** Orange Hall, 10335-84 Ave • Swing Dance at Sugar Foot Stomp: no experience needed, beginner lesson followed by dance every Sat • Mar 28, 8pm (door)

**TAKE BACK THE NIGHT** Alberta Ave Community League, 9210-118 Ave, 780.423.4102 • Demand an end to violence against women • Fri, Mar 27, 7-10pm • Free

**THEATRICAL COLLABORATORS PANEL: CREATING NEW THEATRE WORKS IN CANADA** Second Playing Space, Timms Centre for the Arts, U of A • Panelists Charlie Tomlinson, Beth Graham, Daniela Vaskalic, Jonathan Christenson, Brett Gerecke, Camyar Chai, and Marcus Youssef • Mar 28, 2pm, reception to follow

**UKRAINIAN PYSANYI Q&A** Hall, 10629-98 St • Eastern Fair • Sat, Mar 21, 11am-5pm; Sun, Mar 22, noon-5pm

**VEGGIE VIDEO DELUXE** Stanley Milner Library Theatre, Basement, 7 Sir Winston Churchill Sq • Videos, *Processed People*, and *Supercharge Me!*, presented by the Vegetarians of Alberta • Thu, Mar 19, 7-9pm

**VISITING ARTIST—EUGENE DOWLING, TURB** Fine Arts Building, 23 • Lecture: The Pedagogy of Arnold Jacobs: The Efficient use of Air for Wind Instruments • Tue, Mar 24, 12:30pm • Free

**WATER WARRIORS** Greenpeace Warehouse, 6328-104 St • Planning Workshop • Mon, Mar 23, 6-9pm • Free

**WE DID NOT CREATE THIS CRISIS AND WE ARE NOT GOING TO PAY FOR IT** Ukrainian Hall, 11018-97 St • Lecture by Miguel Figueroa, leader of the Communist Party of Canada • Fri, Mar 20, 7:30pm

**WELCOME TO THE REEL WORLD** Civil Engineering Bldg CEB 325, [www.iweek.ualberta.ca](http://www.iweek.ualberta.ca) • Global issues film and speaker series featuring the film *From Honey to Ashes* • Mar 25, 5pm

**WORLD WATER DAY MARCH TO THE LEGISLATURE** High Level Dinner, 88 Ave and 109 St • Bring your eco issues and solutions signs etc., start at the HighLevel Diner and walk over the High Level Bridge to the Legislature. Speakers welcome • Sun, Mar 22, 2-3pm

**WOMEN IN BLACK** In front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat, 10-11am, each month, stand in silence for a world without violence

**WOMEN ONLY BICYCLE REPAIR** BikeWorks, 10047-80 Ave (enter through Back Alley), 780.433.2453 • Edmonton Bicycle Commuters' Society • (first and third Sundays of each month) • Free

### COMEDY

**COMEDY FACTORY** Gateway Entertainment Centre, 34th Ave, Calgary Trail • Thu, 8:30pm; Sat, 8pm and 10pm • Greg Wilson; Mar 19-21 • Dennis Ross; Mar 26-28

**COMIC STRIP** Bourbon St, WEM, 780.483.5999, [www.thecomistrip.ca](http://www.thecomistrip.ca) • Hit or Miss Mondays: Each Mon • Best of Edmonton Tuesdays: Each Tue • Bobcat Goldthwait, Tyler Hawkins and Paul Brown; Mar 19-21 • Sean Lecomber, Tyler Hawkins, Kelly Soloduka; Sun, Mar 22 • Hit or Miss Mondays: Mar 23, 30 • The Best of Edmonton: Tue, Mar 24, 31 • Kurt Metzger, Welby Santos and Sean Lecomber; Mar 25-29

**LAUGH SHOP** 1105-6606 137 Ave, Londonderry Mall, 780.476.1010 • Wed-Thu 8pm; Fri-Sat 7:30pm and 9:45pm • Wed amateur open mic night; 8pm • John Beuhler from Vancouver; Mar 19-21

**LION'S HEAD PUB** Radisson Hotel Edmonton South, 4440 Gateway Boulevard, 780.437.6010 • Comedy open mic night every Sun (9pm) hosted by Lars Callieau

**STEEPS TEA LOUNGE—COLLEGE PLAZA** 11116-82 Ave, 780.988.8105 • Amateur Comedian Night every Tue, 8-10:30pm • For info contact [robbyn@steepstea.com](mailto:robbyn@steepstea.com)

### QUEER LISTINGS

**BOOTS BAR AND LOUNGE** 10242-106 St, 780.423.5014, [www.bootsbar.ca](http://www.bootsbar.ca) • 2nd Thu: Illusions Social Club • 3rd Wed: Edmonton O Society • 2nd Tue: Edmonton Rainbow Business Association • Every Fri: Philosophy Café • Fri and Sat DJ SeXXy Sean 10-3 • Long Weekend Sundays feature the Stardust Lounge with Miss Bianca and Vanity Fair

**BUNDY'S NITE CLUB** 11725-101 Ave, 780.488.7736 • Nightly 9pm-3am, Fri 8-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in the Stardust Lounge and GoDiva and Donatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ SeXXy

Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

**GLBT SPORTS AND RECREATION** [www.teamedmonton.ca](http://www.teamedmonton.ca) • Women's Drop-in Recreational Badminton: Oliver School Gym, 10227-118 St, 780.465.3620, Wed, 6-7:30pm • Bootcamp: Lynnwood Elementary School at 15451-84 Ave, Mon, 7-8:15pm; [bootcamp@teamedmonton.ca](mailto:bootcamp@teamedmonton.ca) • Bowling: Gateway Lanes, 100, 3414 Gateway Blvd; Sat, 5-7pm; [bowling@teamedmonton.ca](mailto:bowling@teamedmonton.ca) • Curling: Mon, 7:15-9:15pm; Granite Curling Club, 780.463.5942 • Running: Sun, Tue, Thu, [running@teamedmonton.ca](mailto:running@teamedmonton.ca) • Swimming: NAIT pool, 11762-106 St, Tue, 8-9pm, Thu, 7:30-8:30pm; [swimming@teamedmonton.ca](mailto:swimming@teamedmonton.ca) • Volleyball: Tue Recreational: Mother Teresa Elementary School at 9008-105A, 8-10pm, Thu intermediate: Amiskwaciy Academy, 101 Airport Rd, 8-10pm, [revolleyball@teamedmonton.ca](mailto:revolleyball@teamedmonton.ca), [volleyball@teamedmonton.ca](mailto:volleyball@teamedmonton.ca) • YOGA (Hatha): Free Yoga, every Sun, 2-3:30pm; Korezone Fitness, 203, 10575-115 St; [yoga@teamedmonton.ca](mailto:yoga@teamedmonton.ca)

**INSIDE/OUT** U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu each month (fall/winter terms): Speakers Series. Contact Kris ([kwells@ualberta.ca](mailto:kwells@ualberta.ca))

**KOREZONE FITNESS** 203, 10575-115 St • **LIVING POSITIVE** 404, 10408-124 St, [www.edmlivingpositive.ca](http://www.edmlivingpositive.ca)

1.877.975.9448/780.488.5768, • Providing confidential peer support to people living with HIV • Tue, 7-9pm: Support group • Daily drop-in, peer counselling

**MADELINE SANAM FOUNDATION** [www.madeleine-sanam.org](http://www.madeleine-sanam.org) • Jean, Rm 3-18, 780.490.7332 • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • 3rd and 4th Sat, 9am-5pm each month • Free (membership)\$10 (membership) • Pre-register

**MAKING WAVES SWIMMING CLUB** [www.geocities.com/makingwaves\\_edm](http://www.geocities.com/makingwaves_edm) • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue, Thu

**PLAY NIGHT CLUB** 10220-101 St, [www.playnightclub.ca](http://www.playnightclub.ca) • Open Thu, Fri, Sat • The first bar for the queer community to open in a decade with DJs Alex Brown and Eddie Toonflash

**PRIDE CENTRE OF EDMONTON** 9540-111 Ave, 780.488.3234, [www.pridecentreofedmonton.org](http://www.pridecentreofedmonton.org) • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Every Tue/Thu, 2-4pm • CA: Every Thu (7pm) • Suit Up and Show Up: AA big book study group meet every Sat, noon • Youth Understanding Youth: Youth up to 25 years, support and social group meet every Sat, 7-9pm; [yuy@shaw.ca](mailto:yuy@shaw.ca) • Womospace: Board meeting 1st Sun each month, 10:30am-12:30pm • Trans Education/Support Group: Meet the 1st and 3rd Sun, 2-4pm, of each month; [www.albertatrans.org](http://www.albertatrans.org) • Men Talking with Pride: Every Sun (7pm); facilitator: Rob Wells [robwells780@hotmail.com](mailto:robwells780@hotmail.com) • HIV Support Group: Meet the 2nd Mon of each month, 7pm • Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance: Support meeting the 2nd Tue each month, 7:30pm • Transgender, Transsexual, Intersex and Questioning, Education, advocacy and support for men, women and youth; PFLAG Edmonton: Meet the 1st Wed each month, 7pm • Free short-term, solution-focused drop-in counselling; every Wed, 7-10pm • YouthSpace: drop-in for LGBTQ youth up to 25; Tue-Sat, 3-7pm

**PRISM BAR** 10524-101 St, 780.990.0038 • Every Wed: Free Pool; Karaoke, 9pm-midnight • Every Thu: Prism Pool League; 7-11:30pm • Every Fri: Steak Nite; 5-9pm; DJ at 9:30pm • Womospace Games Nite; 7pm; Mar 20 • Taco Tue: Mar 24 • DJ; Mar 28, 10pm • Crazy Girl Love: Art show and entertainment; Mar 31, 8pm

**ST. PAUL'S UNITED CHURCH** 11256-76 Ave, 780.436.1555 • People of all sexual orientations are welcome • Every Sun (10am worship)

**WOMONSPACE** 780.482.1794, [www.womonspace.ca](http://www.womonspace.ca), [womonspace@gmail.com](mailto:womonspace@gmail.com) • A Non-profit lesbian social organization for Edmonton and surrounding area. Organized monthly activities from dances, games nites, golf tournament, etc. Monthly newsletter and reduced rates included with membership. Confidentiality assured

**WOODY'S** 11723 Jasper Ave, 780.488.6557 • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

### SPECIAL EVENTS

**CVDS** St. Maria Goretti Community Centre, 11050-90 St, 780.498.2650 • Fundraising dinner and auction to support the communities of Zumbahua and Cayambe (Ecuador) with special guest Father Pio Baschirotto, the local priest overseeing the humanitarian work in these Ecuadorian villages • Fri, Mar 20, 6pm • \$75

**HOPE AND COMFORT** Red Willow Community Church, 15 Coriveau Ave, St. Albert • A benefit concert hosted by Walking with Jaguars • Mar 28, 7pm • \$12 (door) at TIX on the Square, proceeds to help with the traveling expenses for three Zimbabweans young people who lost their father

**ILLUMINATIONS** Churchill Square • A Spectacle of Fire and Light • Mar 21, 8-11pm; [www.winterlight.ca](http://www.winterlight.ca)

**MAC AND CHEESE LUNCHEON** Shaw Conference Centre, 780.990.1000 • Luncheon in support of the Inner Cities Agencies Foundation • Thu, Mar 19 • \$150 at [www.icaf.ca](http://www.icaf.ca)

**RAINANCE** Hyndaway All Ages Art Space, 10209-100 Ave • Edmonton World Water Day Celebration: All ages, concert and art exhibit featuring eco-speakers • Sun, Mar 22, 2-10pm • Fri, Mar 20, 2-10pm • Free (proclamation ceremony on Fri, Mar 20, noon at City Hall)

**SAFARI ON THE PRAIRIE** Wunderbar, 8120-101 Ave • An African themed club night with African Music featuring DJ Choonz, DJ Slice, 1LYF and guests; Thu, Mar 19, \$5 proceeds to Zimbabwe Cholera Relief • Speakers will address African water themes on Mar 19 • Display of artworks by Artists in the African community



# CLASSIFIEDS

IF YOU WANT TO PLACE YOUR CLASSIFIED AD IN VUE WEEKLY PLEASE PHONE 780.426.1996. DEADLINE IS NOON THE TUESDAY BEFORE PUBLICATION

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## ARTIST TO ARTIST

Mostly Water Theatre is accepting submissions for the next instalment of Metro Digital Shorts (5 min or less) to Metro Digital Shorts, 6-22 Stanley Milner Library, 7 Sir Winston Churchill Sq, Edmonton, AB, T5J 2V5 by Wed, Apr 8. For info contact Sam Veneriuk at 780.686.5960, [samyarteniuk@hotmail.com](mailto:samyarteniuk@hotmail.com)

**FUNDING AND GRANTS INFO SESSION:** The Alberta Music Industry Association **Information Session on Funding and Grants**, with representatives from the Foundation Assisting Canadian Talent on Recordings (FACTOR), Alberta Foundation for the Arts (AFA), Canada Council, the Alberta Cultural Industries Association (ACIA), and the X92.9 Exposure Travel Grants. **Tue, Mar 24, 6:30pm (door), 7pm (session)** at TransAlta Arts Bams, CE Boardroom, 10330-84 Ave. Free (Alberta Music member)/\$5 (non-member)

Call to nominate Edmonton's 3rd Poet Laureate will remain open until 4:30pm, Fri, **Mar 27**. Nomination forms: Edmonton Arts Council website at [www.edmontonarts.ca](http://www.edmontonarts.ca)

The Handmade Miffia, a craft collective, is starting a monthly market in Edmonton on the 1st Sat every month **starting Apr 4** at the Savoy and Orange Hall. Looking for handmade funky, unique crafts and art. For info E: Ally: [msallyng@gmail.com](mailto:msallyng@gmail.com), Amy: [amyjedgar@hotmail.com](mailto:amyjedgar@hotmail.com)

Steeps-Old Glenora: for open mic-Spoken word First Thursday every month. Contact Adam Snider to sign up [adam.snider@gmail.com](mailto:adam.snider@gmail.com)

Be a part of **The Works**-North America's Largest FREE Outdoor Art & Design Festival! The Works Art Market-Final Deadline **Apr 12, 2009**. Contact [dawn@theworks.ab.ca](mailto:dawn@theworks.ab.ca) for info on reduced rates for applications received between Feb 16 and Apr 15, 2009. **Chalk Art Contest** Deadline: **June 1, 2009** 5pm. **Smaller Than A Breadbox** Deadline: **Mon, May 1, 2009**

## MUSICIANS

Edmonton-Northern Harmony, The Canadian A Cappella Festival: looking for new talent for their upcoming gala. A cappella groups-no instruments; submit a demo recording to the Northern Harmony web site, [www.northernharmony.ca](http://www.northernharmony.ca) by **Mar 23**. For info contact: Michael Yereniuk or Jessica Dlamon, Executive Producers, 780.456.6625, [info@northernharmony.ca](mailto:info@northernharmony.ca)

Blues man looking to form or join rock 'n' blues band. 33 yrs experience, singer/songwriter, frontman, plays guitar, harmonica and dobro. Call 780.573.0444 or E: [jimmererwfp@yahoo.ca](mailto:jimmererwfp@yahoo.ca)

Dirty City Hearts is seeking a guitar player, please contact us through facebook, myspace ([www.myspace.com/dirtycityhearts](http://www.myspace.com/dirtycityhearts)) or call 780.938.3037 for more details

Hardrock band seeks **EXPERIENCED** drummer, south-side jam space. Have songs written, demo available. NO AMATEURS, if you've never played in a band don't call. Paul 780.233.4269

Singer/songwriter looking to form or join a rock band. Inf: audioslave, velvet revolver, stained, seether, 3doors down, pearl jam. Please contact me at [Danny\\_boyspence8099@yahoo.ca](mailto:Danny_boyspence8099@yahoo.ca)

Extreme metal band looking for skilled bassist. Our style is Death/Black metal; inf: Morbid Angel, Beathemoth, Mayhem, Marduk, etc. Must have Pro Gear. 18 yrs+ [renegade5445@yahoo.com](mailto:renegade5445@yahoo.com)

**WANTED: JAMMERS** for open public monthly jam on the second Sunday of the month at 9119-128A Ave. Rock, country & old time music. Ph. 780.973.5593, [randyglen@JumpUpDj.com](mailto:randyglen@JumpUpDj.com)

## VOLUNTEER

Do you remember someone who believed in you when you were a child? Be that person in child's life today. All it takes is one hour a week which may not be much to you but will make all the difference in the life of a child. Be a Big Brother or Big Sister! Be a Mentor! Call Big Brother Big Sister today. 424-8181

Volunteers needed to "make fun" at the Edmonton International Street Performers Festival running **July 3-12**; apply online at [www.edmontonstreetfest.com](http://www.edmontonstreetfest.com); E: [volunteer@edmontonstreetfest.com](mailto:volunteer@edmontonstreetfest.com); T: Liz Allison-Jorde 780.425.5162. Volunteers must be a minimum of 14 yrs old

Do you love the ARTS? Join us and be a part of North America's LARGEST Outdoor FREE Art & Design Festival! Volunteer! Download your application at [www.theworks.ab.ca](http://www.theworks.ab.ca)

Volunteer website for youth 14-24 years old. [www.youthvolunteer.ca](http://www.youthvolunteer.ca)

Volunteer drivers and kitchen help urgently needed. If you're available weekdays, 10am-1pm call **Meals on Wheels** 780.429.2020

Dr.'s Appointment Buddy-Accompany new refugee immigrants to their medical appointments to give support and assist with paperwork. Thu, 10:30am-

2:30pm. Transportation not required. Leslie 780.432.1137, ext 357

**CANADIAN LIVER FOUNDATION** is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 780.444.1547

P.A.L.S. Project Adult Literacy Society needs volunteers to work with adult students in the ESL English as a Second Language Program. Call 780.424.5514 Training and materials are provided

Guerilla Gardening need volunteers to help plant 600 sapling trees along baseline road. E: [theurbangreening@gmail.com](mailto:theurbangreening@gmail.com), T: 780.432.6181 for info. Facebook: <http://edmontongg.blogspot.com>

**The Support Network:** Volunteer today to be a Distress Line Listener. Apply on line at: [www.thesupportnetwork.com](http://www.thesupportnetwork.com) or call 780.732.6648

Break the Code! Help an adult to read and write. Call Jordan Centre for Family Literacy 780.421.7323 [www.familit.ca](http://www.familit.ca)

**Red Cross's Humanitarian Issues Program:** need volunteers to help promote humanitarian issues to the Edmonton Community. We are hoping to expand our youth team (12-24 yrs old). Contact Laura Keegan at [laura.keegan@redcross.ca](mailto:laura.keegan@redcross.ca)

Senior's Birthday Entertainment  
Senior recreation/activity centre needs volunteer entertainers for monthly afternoon parties.  
Weekday message Karen 780.468.1985 seesa.ca

The CRC is seeking energetic, caring, committed volunteers to become Prevention Educators for its RespectED: Violence and Abuse Prevention Program. Canadian Red Cross/RespectED Training Program begins fall 2008. [www.redcross.ca/cnar](http://www.redcross.ca/cnar) Education Coordinator: 780.702.4158 / E: [edmonton.respected@redcross.ca](mailto:edmonton.respected@redcross.ca)

Elder Abuse Victim Advocate-Assist, provide telephone support. Mature volunteers, 35+, with calm manner and excellent communication skills wanted. Volunteers receive intensive training and support. Commitment: Two 2 hr shifts/month, plus attendance at monthly staff meeting. Daytime Mon, Tue, or Thu 8am-5pm. Leslie 780.432.1137, ext 357

Volunteer for your local Red Cross. Help us make our mission of assisting the most vulnerable in our community and around the world possible. Volunteer for Red Cross. To volunteer call 780.423.2680 / E: [wz-edm-dm@redcross.ca](mailto:wz-edm-dm@redcross.ca)

Volunteers Needed to work with new immigrants in a variety of tasks and with some great fun events and outings! Many exciting shifts available! Call Judy 780.424.3545, ext 249

**Rise Up: Radio Free Edmonton on CJSR FM 89** seeking people with a critical ear who will be at protests, picket-lines, blockades, any sites of struggle between people, corporations or governments to simply bring a recorder and send us the footage. E: [riseupradio@cjsr.com](mailto:riseupradio@cjsr.com); Sam Power, 780.492.2577 ext. 4 for recording equipment and details

**Had Enough?**  
**Cocaine Anonymous 780.425.2715**

## The Edmonton Collectible Toy and Comic Show

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# Cave woman

## ALT.SEX.COLUMN

ANDREA NEMERSON  
altsex@altsexcolumn.com

DEAR ANDREA:

I'm ready to go live in a cave. It's been two years since I've dated. Partly, I backed off from the scene, and partly, I'm not receiving much interest. I think I'm smart, approachable, creative, "together," nice and passably cute. It's starting to affect my self-confidence. I joined eHarmony (\$120!) and nerve.com and solicited input from friends on my profiles and followed up on every match. I got one eHarmony date (great but not local) and barely heard back from anyone. I try to email one guy a day. Either they don't answer or it peters out soon after. The ones that really get me seem very interested,

ask me out and then drop it when I accept. Why? Is this a Mars/Venus thing? Maybe online just isn't my venue? I do several activities that attract single guys, but haven't led to much except maybe embarrassment on my part when I show interest and get a brush-off. Maybe try going through friends again? That's worked in the past. I just turned 40 and would like a partner. Mostly, I've been solo, and that really sucks. **LOVE FORTY & FRUSTRATED**

**DEAR F&F:** Before you go live in a cave, you might consider something a little less drastic, like living in a smaller, less brutally competitive city far from the coasts. It's an idea. Barring that, we have to subject your online interactions to the scrutiny of a girlfriend panel. Ideally these would be your girlfriends—they could make far more specific suggestions, like lose that mullet or

stop telling everyone about your rectal fistula, but if you don't have a panel you can borrow mine. I convened one for you. Irina: The phenomenon of guys initiating and then vanishing as soon as you try to make a date is very familiar and probably nothing to do with her. I could theorize all day but when it comes down to it they're not ready to actually connect with people, so fuck 'em. Next! Also, she should try free sites, like okcupid.com, which may attract guys who are more open to chicks who initiate. She should stay involved in the activities and of course hit up her friends if that's worked in the past. But she could still go online if she can let go of some of her frustration. Maybe see it as just one more tool to increase her odds of meeting guys. Myrna: I wonder if there's some kind of smoking-gun thing in her appearance or self-presentation that's causing this. Maybe her desperation is showing? As far as the real-life men go, the guys may be panicking when she comes on to them, so if she doesn't think her mutual attraction radar is good, maybe don't do that.

Leanne: God help us all, she's 40. Andrea: Right, but we have seen that's not an automatic dating death sentence. Also, what about the disappearing-act dudes? I assume they've all gone off with hotter-sounding properties, but I wonder what makes those other properties so hotter-sounding. Lucilla: I'm fat, in my 40s and rural and follow a weird religion—guys should be thin on the ground for me. Yet I had a good many dates recently before settling on one gentleman. I also got rejected or given the silent treatment by dozens of guys. I tried to project positivity and hope, and used words like "passionate" to indicate, discretely, that I like sex. In pictures I was smiling and had my hair down. And another vote for okcupid.com—free and has lots of activities where you can participate and get to know people without pressure. Also Craigslist, although you have to wade through lots of awful guys to get to the good ones. As to why guys don't follow up: they're not into you, they're not really committed to finding someone, or they're married. Or all three.

Ruby: There is also a possible picker problem. My rule for online dating is "look for normal." Andrea: I like that! F&F, I do think men and women approach this a bit differently. You're taking the rejections too personally—a lot of those guys are answering every new ad that appears. They don't know you, so they aren't rejecting you. Stick with the online dating if it's at least a tiny bit fun, but pursue the circle of friends options—all the research says that we basically marry ourselves, so hang out where you already hang out, but more so. Get as much feedback as you can about your personal presentation. (Note: this does not mean "criticize every aspect of your body and find it wanting. I mean do you seem fun, clean, sane and at least passably light on baggage?) You are *not* more likely to get hit by lightning while suffering a terrorist attack than you are to marry after 40. There's nothing wrong with spending a little time alone in a cave recuperating right now if that's what you need, though. It's rough out there. **LOVE, ANDREA**

## VOLUNTEERS

**Volunteers Needed!** to assist new immigrants on first time shopping trip for essentials. 2-3 hrs. occas. weekdays. Call Judy 780.424.3545, ext 249

**Volunteers Needed!** to help adult immigrants learn English. 3-4hrs/wk. No exp. req., various locations. Judy 780.424.3545, ext 249

**Meals on Wheels,** volunteer kitchen help and drivers needed, weekdays 10am-1pm. Call 780.429.2020

**Canadian Mental Health Association—Edmonton**

**Had Enough?** Cocaine Anonymous 780.425.2715

Region Board Recruitment. For info visit [www.cmha-edmonton.ab.ca](http://www.cmha-edmonton.ab.ca), click on Volunteer. Contact Abigail Parrish-Craig at [grammaabby@shaw.ca](mailto:grammaabby@shaw.ca)

**Become a distress line volunteer.** The Support Network, 780.732.6648. [www.thesupportnetwork.com](http://www.thesupportnetwork.com)

**E.C.A.W.A.R. (EDMONTON COALITION AGAINST WAR AND RACISM)** Volunteers welcome. [www.wage-peace.com](http://www.wage-peace.com) for info/contacts, 780.988.2713

**A call for volunteers - Action for Healthy Communities:** Questions about AHC philosophy & programs? 780.944.4687 Visit: [www.a4hc.ca](http://www.a4hc.ca)

Would you like to help people/families affected by Alzheimers? Socialize with seniors while assisting with games and activities. ElderCare Edmonton, 780.434.4747, ext 4

Help to broadcast news nationally for the blind and print-restricted! Email [edmonton@voiceprintcanada.com](mailto:edmonton@voiceprintcanada.com), or call 780.451.8331

Join in the hottest new trend of personal history. Unique volunteer opportunity to develop your artistic and writing skills by helping to put together a collection of life history stories of Edmonton elders. Interviews have been conducted, we now need someone to assist with transcription, storywriting, and/or layout and design. 780.434.4747, ext 4 for info

Love Bingo? Volunteer for Elder Care. Bingo volunteers are needed to help raise funds for program meals and outings. Ph 780.434.4747, ext. 4

Volunteer for a more just society for immigrants and refugees. [www.multiculturalcoalition.ca](http://www.multiculturalcoalition.ca) or call Janina 780.423.1973

P.A.L.S. Project Adult Literacy Society: looking for volunteer tutors to work with adult students in the Math Literacy Program. For info Ph 780.424.5514

**HEALTHY VOLUNTEERS** required for studies with the Brain Neurobiology Research at UofA, 780.407.3906. Reimbursement provided

Volunteer Overseas with Canadian Crossroads International: human rights, community economic development, and HIV/AIDS education, prevention, care. [www.cciorg.ca](http://www.cciorg.ca)

**SCARS**  
Second Chance Animal Rescue Society  
There is a suitable home for all homeless animals, young or old!  
[scarscare.org](http://scarscare.org)

**The Sexual Assault Centre** of Edmonton needs volunteers to take calls on our 24-hour Crisis line. For information ph 780.423.4102

The Brain Neurobiology Research Program at U of A is seeking MAJOR DEPRESSION sufferers who are interested in participating in a research study. Call 780.407.3906 if interested

**NARCOTICS ANONYMOUS** Help Line  
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Toll free: 1.877.463.3537

**YEAR ROUND ON-LINE AUCTION for Alberta Easter Seals.** Donate items, bid, have a great time. Carmen 780.429.0137 x233. <http://auction.edmonton24hourrelay.com>

P.A.L.S. Project Adult Literacy Society: looking for volunteer tutors to work with adult students in the ESL-English as a Second Language program. Training and materials provided. Contact 780.424.5514

Do you know what a Volunteer Driver is? It's a community member who can spare 3-4 hours once a month to drive a senior. Call Bev 780.732.1221

Do you love art and people? Then the Nina Haggerty Centre for the Arts can use you! Come show off your talents. [www.ninahaggertyart.ca](http://www.ninahaggertyart.ca); email: [info@ninahaggertyart.ca](mailto:info@ninahaggertyart.ca) or call 780.474.7611

**Food Not Bombs** Looking for people to help out with cooking and serving of meals every Sunday. Ph 780.904.8751 or e-m: [foodnotbombsedmonton@hotmail.com](mailto:foodnotbombsedmonton@hotmail.com)

**CNIB is looking for volunteers with vision,** adults (50+) to help seniors with vision loss. For more info call Catherine 780.453.8304

**Volunteer for Canadian Mental Health** contact CMHSA-ER at 780.414.6300 or check [www.cmha-edmonton.ab.ca](http://www.cmha-edmonton.ab.ca)

**Volunteer teachers needed** to teach English as a second language to newcomers to Canada. Orientation and training provided. Meet people from all around the world. Jason: [jmarkowsky@cci-tex.ca](mailto:jmarkowsky@cci-tex.ca) or 780.944.0792

**Overwhelmed? In a tough spot? Talk to us!** No-Fee Walk-In counselling 780.482.INFO (4636) The Support Network, [www.thesupportnetwork.com](http://www.thesupportnetwork.com)

**YEAR ROUND ON-LINE AUCTION for Alberta Easter Seals.** <http://auction.edmonton24hourrelay.com> DONATE ITEMS, BID, HAVE A GREAT TIME. Carmen 780.429.0136, ext 233

**Do You Know Someone Who Has Diabetes?** Help find a cure. Volunteers are required for various fundraising events for the Alberta Diabetes Foundation. Ph Alberta Diabetes Foundation at 780.447.1451; e-mail: [events@afdr.ab.ca](mailto:events@afdr.ab.ca); [www.afdr.ab.ca](http://www.afdr.ab.ca)

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## SERVICES

**SACE—Public Education Program:** Sexual Assault Centre of Edmonton ([www.sace.ab.ca](http://www.sace.ab.ca)) provides crisis intervention, info, counseling, public education. T: 780.423.4102/F: 780.421.8734/E: [info@sace.ab.ca](mailto:info@sace.ab.ca); [www.sace.ab.ca/24HourCrisis](http://www.sace.ab.ca/24HourCrisis) Line: 780.423.4121

**Are you an International Medical Graduate seeking licensure?** The Alberta International Medical Graduates Association is here to help. Support, study groups, volunteer opportunities—all while creating change for tomorrow. [www.aimga.ca](http://www.aimga.ca)

**Canadian Mental Health Association,**

[www.cmha-edmonton.ab.ca](http://www.cmha-edmonton.ab.ca) Education Program offer workshops to give skills to intervene with people who may be at risk for suicide. Follow the links to ASIST or call 780.414.6300

**Have you been affected by another person's sexual behaviour?** S-Anon is a 12-Step fellowship for family members and friends of sex addicts. T: 780.988.4411 for info, or visit [www.sanon.org](http://www.sanon.org)

Jewish Family Services Edmonton/TASIS (Transforming Acculturative Stress Into Success): A free program aimed at minimizing culture shock and displacement for trained professional immigrant women. T: Svetlana 780.454.1194



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# SYNC my RIDE

Ford cars, CUVs, SUVs and vans.



## With SYNC\* you can

- Make or receive phone calls
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All with the power of your voice and all without taking your eyes off the road and hands off your steering wheel.

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## 2009 Escape XLT 14 FWD with SYNC\*

### Features include:

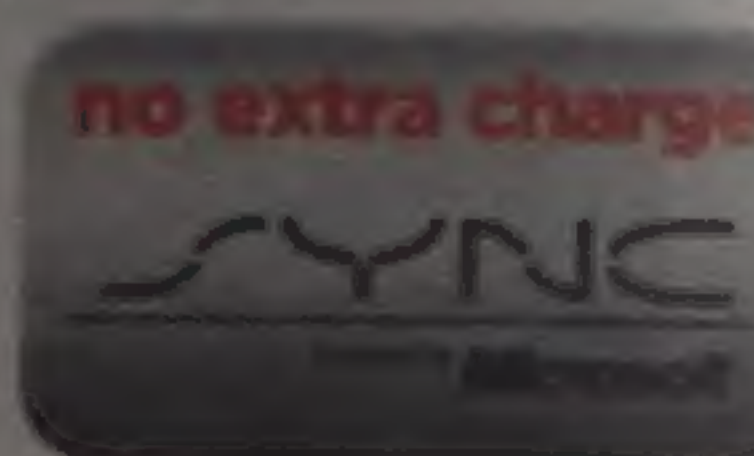
- Remote Keyless Entry • Power Heated Side Mirrors • 6-Way Power Driver Seat
- Fog Lamps • SIRIUS Satellite Radio w/6 month Pre-paid Subscription • 16" Aluminum Wheels
- CD/MP3 Player w/4 Speakers • AdvanceTrac™ with Roll Stability Control™

Purchase finance for  
**\$329<sup>††</sup> @ 1.99% APR**

Per month for 72 months with \$3,200 down  
after Delivery Allowance of \$500 is deducted.

Purchase for  
**\$25,499<sup>†</sup>**

After Delivery Allowance  
of \$500 is deducted



### FUEL ECONOMY\*\*\*

HIGHWAY 7.2L/100KM - 39MPG CITY 10.1L/100KM - 28MPG

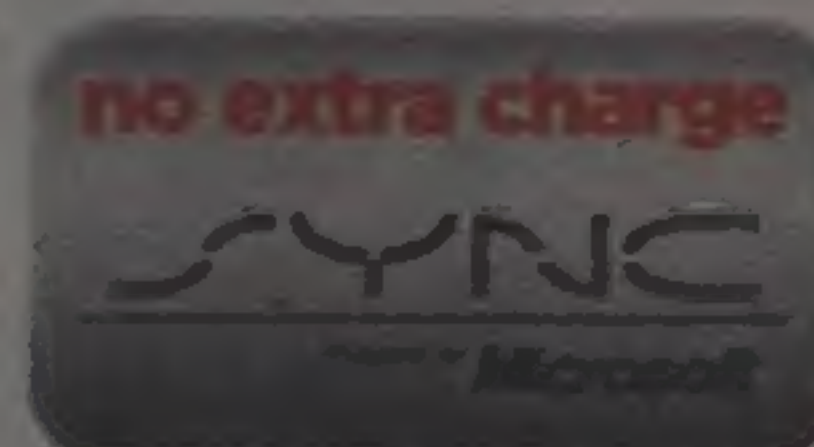
## 2009 Focus SE with SYNC\*

### Features include:

- 15" Steel Wheels with 6 Spoke Wheel Covers • Message Centre
- 2 Bar Chrome Grille, Chrome Door Handles • Remote Keyless Entry
- Power Window and Door Locks • Personal Safety System

Purchase finance for  
**\$229<sup>††</sup> @ 1.99% APR**

Per month for 72 months  
with \$2,500 down.



### FUEL ECONOMY\*\*\*

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CITY 8.5L/100KM - 33MPG



Or choose up to **\$500<sup>†</sup>** worth of no extra charge Genuine Ford Accessories including



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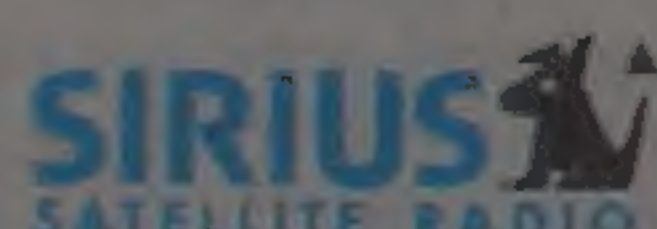
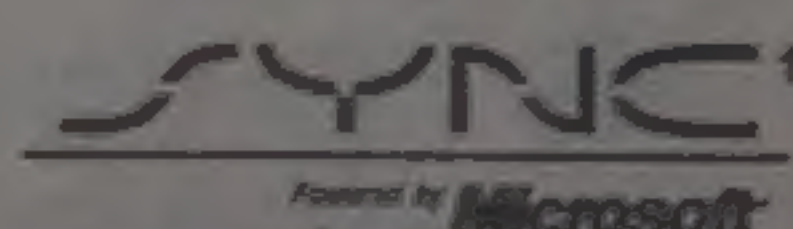
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